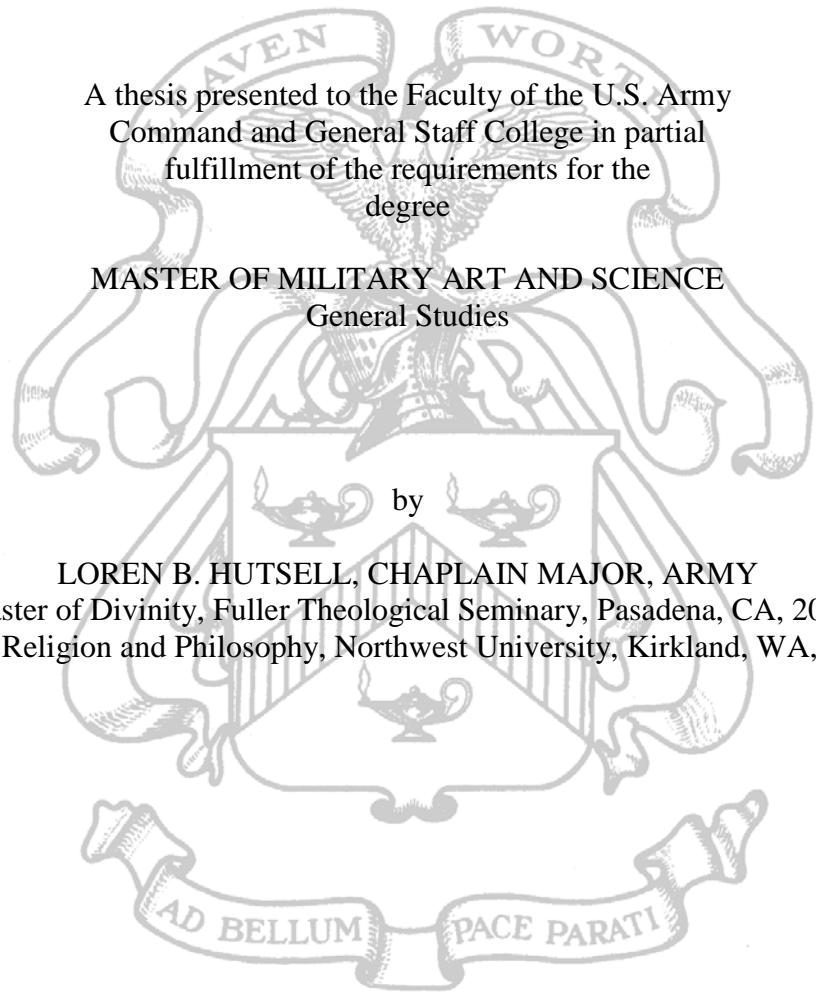


AMERICAN MILITARY BARRIER WAR PAINT, CAMP BUEHRING, KUWAIT:
A DISCOVERY OF TROOP IDENTITY, VALUES, AND WARFIGHTING
ATTRIBUTES AS THEY DEPLOYED INTO COMBAT FOR
OPERATION IRAQI FREEDOM



A thesis presented to the Faculty of the U.S. Army
Command and General Staff College in partial
fulfillment of the requirements for the
degree

MASTER OF MILITARY ART AND SCIENCE
General Studies

by

LOREN B. HUTSELL, CHAPLAIN MAJOR, ARMY

Master of Divinity, Fuller Theological Seminary, Pasadena, CA, 2003
B.A., Religion and Philosophy, Northwest University, Kirkland, WA, 1989

Fort Leavenworth, Kansas
2014

Approved for public release; distribution is unlimited.

REPORT DOCUMENTATION PAGE				<i>Form Approved OMB No. 0704-0188</i>
Public reporting burden for this collection of information is estimated to average 1 hour per response, including the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing this collection of information. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden to Department of Defense, Washington Headquarters Services, Directorate for Information Operations and Reports (0704-0188), 1215 Jefferson Davis Highway, Suite 1204, Arlington, VA 22202-4302. Respondents should be aware that notwithstanding any other provision of law, no person shall be subject to any penalty for failing to comply with a collection of information if it does not display a currently valid OMB control number. PLEASE DO NOT RETURN YOUR FORM TO THE ABOVE ADDRESS.				
1. REPORT DATE (DD-MM-YYYY) 21-05-2014	2. REPORT TYPE Master's Thesis	3. DATES COVERED (From-To) AUG 2013 – MAY 2014		
4. TITLE AND SUBTITLE American Military Barrier War Paint, Camp Buehring, Kuwait: A Discovery of troop Identity, Values, and Warfighting Attributes as they Deployed into Combat for Operation Iraqi Freedom		5a. CONTRACT NUMBER		
		5b. GRANT NUMBER		
		5c. PROGRAM ELEMENT NUMBER		
6. AUTHOR(S) Hutsell, Loren B., Chaplain Major, USA		5d. PROJECT NUMBER		
		5e. TASK NUMBER		
		5f. WORK UNIT NUMBER		
7. PERFORMING ORGANIZATION NAME(S) AND ADDRESS(ES) U.S. Army Command and General Staff College ATTN: ATZL-SWD-GD Fort Leavenworth, KS 66027-2301		8. PERFORMING ORG REPORT NUMBER		
9. SPONSORING / MONITORING AGENCY NAME(S) AND ADDRESS(ES)		10. SPONSOR/MONITOR'S ACRONYM(S)		
		11. SPONSOR/MONITOR'S REPORT NUMBER(S)		
12. DISTRIBUTION / AVAILABILITY STATEMENT Approved for Public Release; Distribution is Unlimited				
13. SUPPLEMENTARY NOTES				
14. ABSTRACT During Operation Iraqi Freedom, American troops painted artistic murals on large transportable concrete barriers that protected them from enemy combatants. The murals provide an avenue to understand how troops and their units perceived themselves and missions during the war. This thesis researches the barriers painted at the staging and embarkation Camp Buehring, Kuwait, to discover troop identity, values, and warfighting attributes as they deployed into combat. The research is conducted through study of 200 barrier photographs personally taken by the author from February 15th-20th, 2009. The barrier murals are significant because they capture a moment in time and record valuable history about American Service members and the military community. The murals reveal truths proclaimed not by others, but by the very troops who deployed to Operation Iraqi Freedom. Consequently, the values and motivations that sustain an American Service member in combat are disclosed. Further, the barriers are not only a memorial of military personnel deployed to war, but a record of national history. As such, it is critical that our national and military leaders act swiftly in documentation and preservation of these barriers to fully benefit from their value.				
15. SUBJECT TERMS Troop Identity; Troop Values; Heraldry; Operation Iraqi Freedom; Historical War Records.				
16. SECURITY CLASSIFICATION OF: a. REPORT (U)		17. LIMITATION OF ABSTRACT (U)	18. NUMBER OF PAGES 304	19a. NAME OF RESPONSIBLE PERSON CH (MAJ) Loren B. Hutsell 19b. PHONE NUMBER (include area code) (253) 320-8484

Standard Form 298 (Rev. 8-98)

Prescribed by ANSI Std. Z39.18

MASTER OF MILITARY ART AND SCIENCE

THESIS APPROVAL PAGE

Name of Candidate: Chaplain (MAJ) Loren B. Hutsell

Thesis Title: American Military Barrier War Paint, Camp Buehring, Kuwait: A Discovery of Troop Identity, Values, and Warfighting Attributes as they Deployed into Combat for Operation Iraqi Freedom

Approved by:

_____, Thesis Committee Chair
Gilberto G. Ríos, M.S.

_____, Member
LTC Lorena M. Juárez, M. Ed.

_____, Member
LTC José E. Rodríguez, M.B.A.

_____, Member
Prisco R. Hernández, Ph.D.

Accepted this 21st day of May 2014 by:

_____, Director, Graduate Degree Programs
Robert F. Baumann, Ph.D.

The opinions and conclusions expressed herein are those of the student author and do not necessarily represent the views of the U.S. Army Command and General Staff College or any other governmental agency. (References to this study should include the foregoing statement.)

ABSTRACT

AMERICAN MILITARY BARRIER WAR PAINT, CAMP BUEHRING, KUWAIT: A DISCOVERY OF TROOP IDENTITY, VALUES, AND WARFIGHTING ATTRIBUTES AS THEY DEPLOYED INTO COMBAT FOR OPERATION IRAQI FREEDOM, by Chaplain (Major) Loren B. Hutsell, 304 pages.

During Operation Iraqi Freedom, American troops painted artistic murals on large transportable concrete barriers that protected them from enemy combatants. The murals provide an avenue to understand how troops and their units perceived themselves and missions during the war. This thesis researches the barriers painted at the staging and embarkation Camp Buehring, Kuwait, to discover troop identity, values, and warfighting attributes as they deployed into combat. The research is conducted through study of 200 barrier photographs personally taken by the author from February 15th-20th, 2009. The barrier murals are significant because they capture a moment in time and record valuable history about American Service members and the military community. The murals reveal truths proclaimed not by others, but by the very troops who deployed to Operation Iraqi Freedom. Consequently, the values and motivations that sustain an American Service member in combat are disclosed. Further, the barriers are not only a memorial of military personnel deployed to war, but a record of national history. As such, it is critical that our national and military leaders act swiftly in documentation and preservation of these barriers to fully benefit from their value.

ACKNOWLEDGMENTS

The development of this thesis was only possible with the valuable input and dedication of my research committee. I am greatly indebted to Dr. Priscoe Hernandez, COL (RET) Gilberto Rios, LTC Lorena Juárez, and LTC José E. Rodríguez Rivera for their supervision and unwavering support of my efforts. At times when my motivation was faltering, they provided inspiration and kept me focused on the finish line.

I should also like to thank the reference librarians at the School of Infantry and Maneuver Library, Fort Benning, GA. They were particularly helpful and enthusiastic in finding resources related to my topic. In addition, my classmates from Command and General Staff College at the Western Hemisphere Institute for Security Cooperation were also a great source of information, humor, and motivation to see the project through.

Special recognition is given to my lovely wife, Heather, for her daily support and wisdom. Her keen eye for detail and no-nonsense perspective helped me research the barriers in a more truthful way. In the same way that an Army spouse is a cornerstone for their military member's service, my wife is the force that enabled me to complete this project. Together we share in its fulfillment.

Finally, the purpose of photographing the barrier murals was to honor our Service members and tell their stories. This project is dedicated to the Soldiers of the United States Army and the members of the other Armed Services. May God shine his favor upon them, their families, and our Nation.

TABLE OF CONTENTS

	Page
MASTER OF MILITARY ART AND SCIENCE THESIS APPROVAL PAGE	iii
ABSTRACT.....	iv
ACKNOWLEDGMENTS	v
TABLE OF CONTENTS.....	vi
ACRONYMS	viii
ILLUSTRATIONS	x
TABLES	xix
CHAPTER 1 INTRODUCTION	1
Background.....	1
Research Question	5
Art Considerations	6
Historical Review of American Military Art	10
Limitations	15
Significance	17
Summary	20
CHAPTER 2 LITERATURE REVIEW	21
CHAPTER 3 RESEARCH METHODOLOGY	28
Phase 1: Step 1	28
Phase 2: Steps 2-4	29
Phase 3: Steps 5-18	32
Phase 4: Step 20	33
Phase 5: Steps 21-22	34
CHAPTER 4 ANALYSIS	37
Armies, Divisions, Brigades	38
Adjutant General.....	58
Air Defense Artillery	59
Aviation	84
Civil Affairs	107
Engineers	108

Field Artillery	120
Infantry.....	137
Medical	157
Military Intelligence	172
Military Police	174
Ordnance, Maintenance	191
Psychological Operations	200
Quartermaster.....	203
Signal	206
Special Troops, Support, Sustainment.....	207
Transportation	225
Military Transition Teams	234
U.S. Navy.....	236
 CHAPTER 5 CONCLUSIONS AND RECOMMENDATIONS	241
Troop Values and Warfighting Attributes	241
Troop Identity	247
Troop Morals, Spirituality, and Perceptions of the War.....	253
Recommendations.....	257
 APPENDIX A ADDITIONAL BARRIER ART PHOTOGRAPHS.....	264
 BIBLIOGRAPHY.....	283

ACRONYMS

ACR	Armored Cavalry Regiment
ADA	Air Defense Artillery
ARCENT	Army Central Command
ASB	Aviation Support Battalion
BCT	Brigade Combat Team
BN	Battalion
BTRY	Battery
CAB	Combat Aviation Brigade
CAV	Cavalry
CSH	Combat Support Hospital
CSSB	Combat Sustainment Support Battalion
FA	Field Artillery
FEC	Fires and Effects Cell
FSC	Forward Support Company
HET	Heavy Equipment Transporter
HHC	Headquarters, Headquarters Company
HMMWV	High Mobility Multipurpose Wheeled Vehicle
IBCT	Infantry Brigade Combat Team
IP	Iraqi Police
MI	Military Intelligence
MiTT	Military Transition Team
MMB	Multifunctional Medical Battalion
MP	Military Police

OIF	Operation Iraqi Freedom
PSYOP	Psychological Operations
SMC	Support Maintenance Company
STB	Special Troops Battalion
SVC	Service
TASM	Theater Aviation Single Manager
TC	Transportation Company

ILLUSTRATIONS

	Page
Figure 1. 2nd Battalion, 8th Cavalry Regiment Concrete Barrier War Paint	1
Figure 2. Original World War II photograph of B-24 Liberator nose art	14
Figure 3. Photograph preparation showing before and after Step 1 completion	29
Figure 4. Example of research process developed by the author.....	35
Figure 5. Headquarters, Headquarters Company, ARCENT, Third Army.....	38
Figure 6. Headquarters, Headquarters Company, ARCENT, Third Army.....	39
Figure 7. 1st Armored Division	40
Figure 8. 4th Infantry Division Fires and Effects Cell.....	41
Figure 9. 1st Combat Aviation Brigade	42
Figure 10. Headquarters, Headquarters Company, 2nd Brigade Combat Team.....	43
Figure 11. 4th Brigade Combat Team.....	44
Figure 12. 7th Sustainment Brigade.....	45
Figure 13. 8th Military Police Brigade	46
Figure 14. 10th Combat Aviation Brigade	47
Figure 15. 16th Sustainment Brigade.....	48
Figure 16. 34th Combat Aviation Brigade	49
Figure 17. Headquarters, Headquarters Company, 50th Infantry Brigade Combat Team	50
Figure 18. 56th Infantry Brigade Combat Team, 36th Infantry Division	51
Figure 19. 56th Stryker Brigade Combat Team, 28th Infantry Division	52
Figure 20. 101st Aviation Brigade, 101st Airborne Division	53
Figure 21. 172nd Infantry Brigade, V Corp United States Army Europe	54

Figure 22.	304th Sustainment Brigade.....	55
Figure 23.	326th Area Support Group	56
Figure 24.	Unit Unknown, Task Force Titan	57
Figure 25.	312th Adjutant General Postal Company	58
Figure 26.	1st Battalion, 1st Air Defense Artillery Regiment	59
Figure 27.	6th Battalion, 52nd Air Defense Artillery Regiment (Patriot)	60
Figure 28.	1st Battalion, 35th Armored Regiment.....	61
Figure 29.	3rd Battalion, 66th Armored Regiment	62
Figure 30.	1st Battalion, 131st Armor Regiment.....	63
Figure 31.	Company C, 2nd Battalion, 172nd Armor Regiment	64
Figure 32.	3rd Squadron, 1st Cavalry Regiment.....	65
Figure 33.	Troop G, 1st Cavalry Regiment.....	66
Figure 34.	3rd Armored Cavalry Regiment	67
Figure 35.	4th Squadron, 3rd Cavalry Regiment	68
Figure 36.	2nd Battalion, 5th Cavalry Regiment	69
Figure 37.	6th Squadron, 6th Cavalry Regiment	70
Figure 38.	5th Squadron, 7th Cavalry Regiment	71
Figure 39.	2nd Battalion, 8th Cavalry Regiment	72
Figure 40.	2nd Battalion, 8th Cavalry Regiment	73
Figure 41.	Headquarters, Headquarters Company, 2nd Battalion, 8th Cavalry Regiment.....	74
Figure 42.	Company C, 2nd Battalion, 8th Cavalry Regiment	75
Figure 43.	Company D, 2nd Battalion, 8th Cavalry Regiment.....	76
Figure 44.	: Forward Support Company E, 2nd Battalion, 8th Cavalry Regiment.....	77
Figure 45.	6th Squadron, 8th Cavalry Regiment	78

Figure 46.	Command Mobility Detachment, 6th Squadron, 8th Cavalry Regiment	79
Figure 47.	6th Squadron, 17th Cavalry Regiment	80
Figure 48.	3rd Squadron, 61st Cavalry Regiment.....	81
Figure 49.	Troop A, 1st Squadron, 151st Cavalry Regiment.....	82
Figure 50.	2nd Squadron, 183rd Cavalry Regiment	83
Figure 51.	1st Attack Reconnaissance Battalion, 1st Aviation Regiment	84
Figure 52.	Company F, 2nd Battalion (General Support), 1st Aviation Regiment	85
Figure 53.	1st Battalion (Attack), 10th Aviation Regiment.....	86
Figure 54.	2nd Battalion, 10th Aviation Regiment.....	87
Figure 55.	3rd Battalion (General Support), 10th Aviation Regiment	88
Figure 56.	1st Battalion, 101st Aviation Regiment.....	89
Figure 57.	1st Battalion, 114th Aviation Regiment	90
Figure 58.	2nd Battalion, 147th Assault Helicopter Battalion.....	91
Figure 59.	2nd Battalion (General Support), 149th Aviation Regiment.....	92
Figure 60.	Company B, 2nd Battalion, 149th Aviation Regiment.....	93
Figure 61.	Company C, 2nd Battalion, 149th Aviation Regiment.....	94
Figure 62.	Company D, 2nd Battalion, 149th Aviation Regiment	95
Figure 63.	3rd Battalion, 158th Aviation Regiment	96
Figure 64.	5th Battalion, 158th Aviation Regiment.....	97
Figure 65.	4th Battalion, 159th Aviation Regiment.....	98
Figure 66.	Headquarters, Headquarters Company, 1st Battalion, 171st Aviation Regiment.....	99
Figure 67.	Companies C & E, 1st Battalion, 189th Aviation Regiment.....	100
Figure 68.	Company C, 2nd Battalion, 211th Aviation Regiment.....	101
Figure 69.	Company C & D, 2nd Battalion (General Support),	

238th Aviation Regiment	102
Figure 70. 277th Aviation Support Battalion, 10th Aviation Brigade	103
Figure 71. 563rd Aviation Support Battalion, 159th Combat Aviation Brigade	104
Figure 72. 834th Aviation Support Battalion, 34th Aviation Brigade	105
Figure 73. Theater Aviation Single Manager	106
Figure 74. Headquarters, Headquarters Company, 425th Civil Affairs Battalion.....	107
Figure 75. Special Troops Battalion (Engineers), 1st Brigade Combat Team.....	108
Figure 76. Company B, 9th Engineer Battalion.....	109
Figure 77. Forward Support Company, 20th Engineer Battalion	110
Figure 78. 40th Engineer Battalion, 2nd Brigade, 1st Armored Division	111
Figure 79. Company B, 40th Engineer Battalion.....	112
Figure 80. 130th Engineer Battalion (C) (W)	113
Figure 81. 182nd Engineer Company, 101st Engineer Battalion	114
Figure 82. 186th Engineer Company	115
Figure 83. 341st Multi Role Bridge Company.....	116
Figure 84. Company C, 448th Engineer Battalion.....	117
Figure 85. 510th Engineer Company, 20th Engineer Battalion.....	118
Figure 86. 1169th Engineer Group	119
Figure 87. Battery A, 3rd Battalion, 6th Field Artillery Regiment.....	120
Figure 88. Headquarters, Headquarters Battery, 1st Battalion, 7th Field Artillery Regiment.....	121
Figure 89. Battery C, 1st Battalion, 7th Field Artillery Regiment.....	122
Figure 90. SVC Battery, 1st Battalion, 7th Field Artillery Regiment.....	123
Figure 91. Battery A, 1st Battalion, 21st Field Artillery Regiment.....	124
Figure 92. Battery C, 1st Battalion, 21st Field Artillery Regiment	126

Figure 93. 4th Battalion, 27th Field Artillery Regiment.....	127
Figure 94. 2nd Battalion, 32nd Field Artillery Regiment	128
Figure 95. 1st Battalion, 82nd Field Artillery Regiment	129
Figure 96. 3rd Battalion, 82nd Field Artillery Regiment.....	130
Figure 97. Headquarters Battery, 1st Battalion, 101st Field Artillery Regiment	131
Figure 98. Battery C, 1st Battalion, 103rd Field Artillery Regiment	132
Figure 99. Battery C, 2nd Battalion, 138th Field Artillery Regiment	133
Figure 100. Battery C, 2nd Battalion, 142nd Field Artillery Regiment	134
Figure 101. Headquarters, Headquarters Battery, 1st Battalion, 158th Field Artillery Regiment.....	135
Figure 102. Battery A, 1st Battalion, 163rd Field Artillery Regiment	136
Figure 103. Company B, 1st Battalion, 6th Infantry Regiment	137
Figure 104. 2nd Battalion, 28th Infantry Regiment.....	138
Figure 105. 1st Battalion, 110th Infantry Regiment	139
Figure 106. Company B, 1st Battalion, 114th Infantry Regiment	140
Figure 107. Company C, 1st Battalion, 114th Infantry Regiment	141
Figure 108. 3rd Battalion, 144th Infantry Regiment.....	142
Figure 109. 1st Battalion, 149th Infantry Regiment	143
Figure 110. 1st Battalion, 153rd Infantry Regiment	144
Figure 111. Company C, 1st Battalion, 153rd Infantry Regiment.....	145
Figure 112. 1st Battalion, 175th Infantry Regiment	147
Figure 113. Company C, 1st Battalion, 179th Infantry Regiment	148
Figure 114. Company D, 1st Battalion, 179th Infantry Regiment.....	149
Figure 115. Company E, 1st Battalion, 179th Infantry Regiment	150
Figure 116. Company A, 1st Battalion, 180th Infantry Regiment.....	151

Figure 117. Company D, 1st Battalion, 180th Infantry Regiment.....	152
Figure 118. Company A, 1st Battalion, 200th Infantry Regiment.....	153
Figure 119. Team Foxtrot, 1st Battalion, 293rd Infantry Regiment	154
Figure 120. 3rd Battalion, 297th Infantry Regiment.....	155
Figure 121. 3rd Platoon, Company C, 3rd Battalion, 509th Infantry Regiment.....	156
Figure 122. 8th Forward Surgical Team	157
Figure 123. 28th Combat Support Hospital	158
Figure 124. 32nd Multifunctional Medical Battalion (Logistics)	159
Figure 125. 64th Medical Detachment (Veterinary Services)	160
Figure 126. 86th Combat Support Hospital	161
Figure 127. 128th Medical Company (Ground Ambulance)	162
Figure 128. 256th Area Support Medical Company	163
Figure 129. 261st Multifunctional Medical Battalion.....	164
Figure 130. 307th Medical Company (Dental Services)	165
Figure 131. 345th Combat Support Hospital	166
Figure 132. 399th Combat Support Hospital	167
Figure 133. 520th Area Support Medical Company	168
Figure 134. 591st Medical Logistics Company	169
Figure 135. 673rd Medical Company (Dental Services)	170
Figure 136. 996th Area Support Medical Company	171
Figure 137. 163rd Military Intelligence Battalion	172
Figure 138. 303rd Military Intelligence Battalion	173
Figure 139. 40th Military Police Company	174
Figure 140. 56th Military Police Company	175
Figure 141. 153rd Military Police Company	176

Figure 142. 178th Military Police Company	177
Figure 143. 220th Military Police Company	178
Figure 144. 269th Military Police Company	179
Figure 145. 278th Military Police Company	180
Figure 146. 293rd Military Police Company	181
Figure 147. 320th Military Police Company	182
Figure 148. 327th Military Police Battalion	183
Figure 149. 603rd Military Police Company	184
Figure 150. 607th Military Police Battalion	185
Figure 151. 654th Military Police Company	186
Figure 152. 812th Military Police Company	187
Figure 153. 972nd Military Police Company	188
Figure 154. 977th Military Police Company	189
Figure 155. 1132nd Military Police Company	190
Figure 156. 24th Ordnance Company (Detachment)	191
Figure 157. 62nd Explosive Ordnance Disposal	192
Figure 158. 183rd Maintenance Company.....	193
Figure 159. 221st Ordnance Company	194
Figure 160. 317th Maintenance Company.....	195
Figure 161. 503rd Maintenance Company.....	196
Figure 162. 542nd Support Maintenance Company	197
Figure 163. 771st and 776th Maintenance Companies	198
Figure 164. 1120th Maintenance Support Company, 90th Troop Command.....	199
Figure 165. 315th Tactical Psychological Operations Company.....	200
Figure 166. 361st Psychological Operations Company	201

Figure 167. 10th Psychological Operations Battalion	202
Figure 168. 138th Quartermaster Support Company	203
Figure 169. 894th Quartermaster Company.....	204
Figure 170. 1387th Quartermaster Water Supply Company	205
Figure 171. 40th Expeditionary Signal Battalion	206
Figure 172. Special Troops Battalion, 1st Brigade Combat Team, 1st Cavalry Division	207
Figure 173. Special Troops Battalion, 1st Brigade Combat Team, 3rd Infantry Division	209
Figure 174. Brigade Support Battalion, 2nd Stryker Brigade Combat Team, 2nd Infantry Division	210
Figure 175. Special Troops Battalion, 10th Sustainment Brigade	211
Figure 176. Forward Support Company D, 10th Brigade Support Battalion	212
Figure 177. 15th Brigade Support Battalion, 2nd Brigade Combat Team.....	213
Figure 178. 16th Special Troop Battalion, 16th Sustainment Brigade	214
Figure 179. 40th Personnel Services Detachment	215
Figure 180. Company A, 47th Forward Support Battalion, 2nd Brigade Combat Team	216
Figure 181. Headquarters, Headquarters Company, 165th Combat Support Sustainment Battalion	217
Figure 182. Reconnaissance Security Detachment, 215th Brigade Support Battalion ...	218
Figure 183. 314th Combat Sustainment Support Battalion	219
Figure 184. 345th Mobile Public Affairs Detachment.....	220
Figure 185. 419th Combat Sustainment Support Battalion, 304th Sustainment Brigade	221
Figure 186. Company A, 501st Special Troops Battalion, 101st Airborne Division	222
Figure 187. 949th Brigade Support Battalion	223

Figure 188. Company A, 949th Brigade Support Battalion.....	224
Figure 189. 62nd Transportation Company, 751st Combat Sustainment Support Battalion.....	225
Figure 190. 206th Transportation Company.....	226
Figure 191. 330th Transportation Battalion.....	227
Figure 192. 377th Transportation Company, 142nd Combat Sustainment Support Battalion	228
Figure 193. 773rd Transportation Company, 77th Sustainment Brigade	229
Figure 194. 1074th Transportation Company	230
Figure 195. 1123rd Transportation Company.....	231
Figure 196. 1245th Transportation Company, 345th Combat Sustainment Support Battalion	232
Figure 197. 1461st Combat Heavy Equipment Transport, 246th Transportation Battalion	233
Figure 198. Class 25, Military Transition Teams, 1st Infantry Division.....	234
Figure 199. URF 8839, Military Transition Team.....	235
Figure 200. U.S. Navy Law and Order / Provost Marshal, Area Support Group Kuwait, US Army Central Command	236
Figure 201. Navy Provisional Detainee Battalion III	237
Figure 202. Navy Provisional Detainee Battalion V	238
Figure 203. Navy Mobile Construction Battalions 7 and 2	239
Figure 204. Navy Mobile Construction Battalions 26 and 133	240

TABLES

	Page
Table 1. Categorization of 200 Researched Photographs.....	31

CHAPTER 1

INTRODUCTION

The nation which forgets its defenders will be itself forgotten.¹
— President Calvin Coolidge



Figure 1. 2nd Battalion, 8th Cavalry Regiment Concrete Barrier War Paint

Source: Photo by author, Camp Buehring, Kuwait, 16 February 2009.

Background

During Operation Iraqi Freedom (OIF) American military personnel painted murals on transportable concrete walls that protected them from enemy combatants. The artwork painted on the barriers displayed American military virtues such as strength, duty, honor, and sacrifice. In effect, the barriers were painted to make a public

¹NotableQuotes.com, “Calvin Coolidge Quotes,” http://www.notable-quotes.com/c/coolidge_calvin.html (accessed 30 March 2014).

declaration of a unit's presence, motivations, and function in the war. The author refers to the barriers as war paint, for in similar manner to combat warriors throughout history, painted symbols, images, and specific colors were used to proclaim, intimidate, or authorize one's warrior status or function in the conflict.² The murals from OIF provide an avenue to understand how American troops and their units perceived themselves and missions during the war.

This thesis researches the barriers painted at the staging and embarkation Camp Buehring, Kuwait, to discover troop values, morale, and warfighting virtues as they entered into combat deployment. Although several thousand barriers were painted throughout the Area of Operations (AO), those painted at a staging camp, such as Camp Buehring, are more accurate reflections of troop motivations and perspectives. Camp Buehring primarily supported U.S. troops, and barrier designs were more uninhibited in their communication and image choices. This aspect resulted from fewer civilian or

²For example, during the 19th century, Native American Plains warriors employed specific use of color and image to communicate purpose and intent during war. Red was the universally accepted color of war and was painted on the back of the hands, on the handles of weapons or shields, and stripes were painted on the face. Comanche were the exception and used black to designate intent of war. White was the color of peaceful intentions, and yellow the color of death. In addition, specific images and symbols were drawn on warrior and horse. Comanche men often painted their faces black and added two red stripes on the forehead and chin. Crow warriors painted their faces red with yellow eye lids and horizontal stripes on chest and arms. Pawnee used black face paint to symbolize victory in battle, and Blackfoot placed stripes, circles and dots in blue, yellow, red, black and white on their faces. Kiowa warriors often painted their entire bodies, shields, and horses the same color. See Grandmother Selma, "Face Paint Practices," Traditions of our Ancestors, Manataka American Indian Council, <http://www.manataka.org/page1901.html> (accessed 7 January 2014). Further, face paint was used to intimidate adversaries. When Tecumseh and his warriors met with William Henry Harrison, they were all wearing war face paint to instill fear amongst the U.S. Soldiers. See "Native American Face Paint; Customs, Colors, Designs," Various Thoughts on Anthropology, <http://anthropologylover.wordpress.com/2013/02/09/native-american-face-paint-customs-colors-designs/> (accessed 7 January 2014).

cultural sensibilities in which to take account. For example, figure 202, is a barrier photograph wherein the primary illustration gives emphasis to the bottom of a boot, which is very offensive in Islamic culture. Had the barrier been painted at a Forward Operating Base, it would have surely been covered to not offend the local culture. Additionally, many barriers such as those in figures 42, 97, 102, and 160 might also have been perceived as too violent and therefore censored, had they been located in more culturally sensitive areas.

The concrete barriers known officially as Bremer barriers, and known to Soldiers as “t-walls,” were omnipresent throughout Kuwait and Iraq and used as protection against enemy combatants and indirect fire. It has been said that if there is one object that succinctly symbolizes the Iraq conflict it is a t-wall because they were so abundant and critical for force protection. They were constructed of rebar reinforced concrete, and most varied in size between three to twelve feet tall. In the later stages of the war, almost every operational building or key military asset was completely enclosed by these barriers. Assuredly, the abundance of such large surfaces of flat concrete provided the impetus for art to appear upon them.

In the author’s first deployment to Iraq in 2005-2006, he became acquainted with barrier paintings and was intrigued by their presence downrange. At that time, most were basic art murals of unit insignia indicating their presence in the area. Often they were exact replicas of unit insignia, and very few ventured into more creative visual aspects. However, in his second deployment from 2009-2010, the author instantly recognized that the artistry on many barriers, especially those in Kuwait, had excelled to a remarkable level. Many units took great pride in the way the murals represented their personnel.

Camp Buehring, which is located in northwestern Kuwait, was a primary staging point for units deploying into Iraq. In fact, in each of the author's deployments to Iraq his unit's point of embarkation was Camp Buehring. Most units spent one to two weeks at the camp conducting final preparations while awaiting transport to their area of operations. The staging time spent at the camp allowed many arriving units the opportunity to paint a mural on a t-wall within the confines. While staging at Camp Buehring with the 47th Combat Support Hospital in February of 2009, the author took pictures of as many barriers as time allowed. From February 15th until February 20th he photographed 237 murals. Of those 237 photographs, 200 are specifically studied in this thesis. The remainder of the photographs which time did not allow investigation, are found in Appendix A.

During the author's two deployments, he took several hundred photographs of murals throughout Kuwait and Iraq. However, his interest for this thesis is limited to the painted barriers at Camp Buehring, Kuwait for the following reasons: they were created with fewer artistic limitations, are especially well crafted, and have the availability to be documented and preserved for posterity. Further, this research specifically studies troop perceptions, motivations, and values as they deployed into combat. Camp Buehring barrier murals represent the war paint that troops displayed as they entered battle.

In the scope of ten years of continuous armed conflict, painted murals might seem to be rather meaningless and void of importance. The American military is very tactically and mission focused and indirect aspects such as liberal arts are often quickly overlooked. One might simply believe that barrier art from OIF was a novelty and of passing interest and that it is more important to move on and continue training for the next

exercise or mission. This approach however, discards key insights into the motivations and principles that spur American troops to fight.

The author submits that the art created by American troops on the concrete barriers of Kuwait and Iraq hold key insights into the very values that motivate and sustain the souls of America's warfighters during conflict. Barrier art captures a moment in time and records history through images and symbols in a way that reveals meaningful truths about American Service members and the military community. The barrier art from OIF is deserving of a serious investigation as to the intrinsic value of the truths of its images and symbols, and its benefit for future generations.

In sum, this topic was chosen to honor the America's war veterans and record their memory. As a chaplain, the author has the privilege to facilitate avenues by which the service, sacrifices, stories and experiences of the Nation's war veterans can be honored and memorialized. Barrier art from OIF provides one such avenue for this goal to be realized. Art has a voice, so to speak, which communicates on various levels of truth and ideal. The barrier art created by America's military during the Iraq conflict speaks loudly of inspiration and unity. At its very core, it personalizes the American spirit, displays strength amidst diversity, and highlights the esprit de corps of military members. Its documentation and preservation should be a priority to military and national leaders.

Research Question

During Operation Iraqi Freedom, American troops painted artistic murals on large transportable concrete barriers that protected them from enemy combatants. The murals provide an avenue to understand how troops and their units perceived themselves and

missions during the war. Therefore, what do the barrier murals that American military personnel painted at Camp Buehring, Kuwait, teach us about troop identity, values, and warfighting attributes as they deployed into combat for Operation Iraqi Freedom?

Additional questions may also be considered appropriate for this research project. What does the art teach us about troop morals, spirituality, and their perceptions of the war? How might the barrier murals have value to America's military, veterans, the American nation, and future generations?

Art Considerations

The soul never thinks without a picture.

— Aristotle

Imagination is the eye of the soul.

— Joseph Joubert

Imagination is the air of the soul.

— J.P. Bailey

Imagination is more important than knowledge.

— Albert Einstein³

This thesis addresses the value of barrier art paintings during OIF and presents them as military and social history that explains what OIF was like for those deployed to the conflict. Hence, this thesis is not so much about art as it is about war. This is not a study for the purpose of art history, but a study of the art produced during war. The research is meant to provide perspective on the motivations and experience of war.⁴ Nonetheless, art aspects such as the importance of image, method of evaluating art

³Anees A. Sheikh, ed., *Imagination and Healing* (Farmingdale, NY: Baywood, 1984), 5.

⁴M. R. D. Foot, *Art and War: Twentieth Century Warfare as Depicted by War Artists* (London: Headline Books, 1991), 6.

objects, limitations of the artists, and the correlation of the street poster and the roadside billboard to barrier art are important to this thesis and briefly surveyed.

First, art has tremendous value because the human mind primarily and most acutely learns visually, and the images we latch on to have power to motivate and captivate our thoughts. We must be aware of the power and value of art and image because they have the ability to portray truth in a lasting and persistent manner.⁵ In essence, the images we use to proclaim and define ourselves become avenues for inspiration and motivation. Because of this reality, the images, symbols, and statements on the barrier murals are worthy of examination.

Second, in the examination of the barriers, a basic art study method is followed. This entails a threefold method of description, analysis, and interpretation.⁶ In the first

⁵Images have great power to proclaim truth in a positive or negative manner for the military. One can quickly discern this by comparison of two photographs. On the one hand, there is Joe Rosenthal's photo of the flag raising at Iwo Jima, which galvanized Americans for the war effort. On the other hand, there is the image of the Abu Ghraib prisoner standing on a chair with a hood over his head, which severely tarnished America's faith in its military personnel.

⁶Evaluation methods are varied according to one's philosophy of art. However, the author chose some basic elements common to knowledgeable experts in the field. Dr. Terry Barrett teaches art education at the University of North Texas, is Professor Emeritus at Ohio State University, and author of five books on art critique. Dr. George Dickie is professor Emeritus of Philosophy at the University of Illinois, Chicago, and is renowned for his Institutional Theory of Art. In addition, the author surveyed the Metropolitan Museum of Art's website for common critique methods. See Terry Barrett, "Criticizing Art, Understanding the Contemporary," http://www.udel.edu/art/rmarquez/416/barrett_criticizing_art.pdf (accessed 20 January 2014). See also a basic outline for art critique: Terry Barrett, "Art Criticism and Formal Analysis Outline" (1994), http://www.uwgb.edu/malloyk/art_criticism_and_formal_analysi.htm (accessed 20 January 2014). See also George Dickie, "What is to be Considered as Art," http://courses.washington.edu/art120/w2-2_notes.pdf (accessed 7 January 2014), 1-19. See also, "How to Study a Painting," Metropolitan Museum of Art, New York, NY, http://www.cusd80.com/cms/lib6/AZ01001175/Centricity/Domain/3086/3-Website_HOW_TO_STUDY_A_PAINTING.doc (accessed 7 January 2014).

aspect of description, one considers the medium and form of the work. The description answers the question, “what do you see?”⁷ One identifies the specific subject matter, content, images and recurring themes. Characteristics of form are also identified such as colors, shapes, the way shapes are organized, depth, scale, and spatial features.⁸ The second aspect of evaluation is analysis and explores what is happening within the painting. It answers the question, “what features or images are meant to convey ideas?” Elements such as context and culture of the artist are observed.⁹ The third aspect of evaluation is interpretation. It answers the broader context, “why did the artist create the painting and what does it mean?”¹⁰ This aspect seeks to discover the value systems and world view of the painter.¹¹ In essence, one develops a logical perspective of the art and also includes emotional reactions (how it makes one feel).¹² Of course, this is subjective since there can be different, competing, and contradictory interpretations of the same artwork.¹³

Third, the quality of the barrier artwork should not to be judged too harshly, as it was not created by professional artists. The task often fell to an enlisted Soldier with rank of Private or Specialist who had a modicum of drawing talent or an interest in art. These

⁷Barrett, “Art Criticism and Formal Analysis Outline.”

⁸Dickie, 10.

⁹Ibid., 12.

¹⁰Barrett, “Art Criticism and Formal Analysis Outline.”

¹¹Dickie, 8.

¹²“How to Study a Painting.”

¹³Barrett, “Criticizing Art, Understanding the Contemporary,” 4.

Soldiers had the dual task of preparing for war and painting the mural. Many barriers were hurriedly painted as units prepared for transport into the war zone, and some remained unfinished due to time limitation. In addition, materials such as brushes and paint had to be quickly acquired, and finding specific paint colors could be a challenge. Color schemes and palettes should not be judged too critically since units used what was available or could be easily obtained. There is wide use of two or three colors on almost all the barriers. Further, once the art was created, the units deployed to their area of operations and the work was relegated to the blistering heat and blowing sands of the Kuwaiti desert.

Fourth, the purpose of barrier art is similar to that of a street poster or roadside billboard. Its function is to arrest and to make itself remembered.¹⁴ Like a flare during the day, its light forces the eyes of all passers-by to take notice.¹⁵ In the book, *War Posters Issued by Belligerent and Neutral Nations 1914-1919*, the purpose of war poster art displayed in public places during World War I is concisely described:

Their purpose is innate in their structure; they have their story to tell and message to deliver; it is their business to waylay and hold the passer-by, and to impose their meaning upon him. The best of them have done this brilliantly.¹⁶

This purpose also applies to barrier art which, in similar manner to war posters, was displayed in the public square. The barriers of Camp Buehring lined its dusty desert roads, each one beckoning for the passer-by's attention. They were created for public

¹⁴Arthur K. Sabin and Martin Hardie, eds., *War Posters Issued by Belligerent and Neutral Nations 1914-1919* (London: A. and C. Black, 1920), 25.

¹⁵Ibid.

¹⁶Ibid., 6.

display in order to announce a value or truth, convey an idea, or in some cases even to tell a story. The art is raw, unfiltered, and reflects a true account of those deployed in defense of the Nation. The art is not like the past World Wars' forced productions of war propaganda that were created for specific nationalistic or political intent. They were not planned or forced creations by the War Department to act as munitions or symbolically convey messages to other countries. Rather, they were artistic renderings and symbols produced by American Service members for American Service members, impulsively created upon concrete barrier canvases to show their unit pride, values, and patriotism.

Historical Review of American Military Art

Military battles and war situations have been a favorite subject of artists since the earliest of conflicts. Whether it is propaganda, technical drawings or illustrations, graphic images of combat, or portraits of warfighters, art is a central way of recording war. It is likely that in every major conflict involving mankind, an artist, official or otherwise, was there to depict and record the event.¹⁷ Evidence of historical battlefield art is found in the remains of earliest civilizations, notably in tombs and sarcophagi.¹⁸ Museums throughout the world contain sketches, paintings, and artifacts by artists who documented a conflict. However, most paintings of war occur long after the battles have been fought, and usually by a famous artist commissioned to create a painting. Others who happened to be present during the conflict made temporary drawings and notes so they could recreate their

¹⁷Edward Reep, *A Combat Artist in World War II* (Lexington: University Press of Kentucky, 1987), preface xiv.

¹⁸Ibid.

impressions on a larger scale at the end of the war.¹⁹ There is very little record of artists who painted and also fought alongside their comrades in combat.

This is true for much of American military art as well, World War II being the exception. The illustration of American military involvements and conflicts dates back to the founding of the Nation.²⁰ For example, Colonel John Trumbull painted various significant events of the Revolutionary War including the Battle of Bunker Hill, and the surrender of Lord Cornwallis at Yorktown.²¹ However, between the Revolutionary War and the Civil War, few artists were known to have painted battles after witnessing them first-hand.²² Art produced during combat began to emerge in importance with the Civil War and the opening of the West. Periodicals employed artists to provide visual accounts of Civil War battles, and artists such as Frederic Remington painted scenes from Indian warfare. The artists themselves, however, were not participants in the conflicts.

As America entered World War I, illustrations were nationalistic but rarely, if ever, featured war-specific situations. In fact, much of American war illustration was focused on the home front. Patriotism was a common theme and effort was geared toward recruitment. None were more famous than Montgomery Flagg's famous recruiting posters. Near the end of the war, the Allies' impressive quality of World War I art

¹⁹Reep, preface xiv.

²⁰Joseph F. Anzenberger, Jr., ed., *Combat Art of the Vietnam War*. 3 vols (Jefferson, NC: McFarland and Co., 1986), 6.

²¹Ibid. Of note, although John Trumbull participated at the Battle of Bunker Hill he was not present at Lord Cornwallis' surrender.

²²Ibid.

encouraged Americans to give their war-time art more focus.²³ In 1918, eight men were commissioned to serve as artists with the American Expeditionary Forces. General John J. Pershing directed that the artists be commissioned as Captains in the Engineer Reserve Corp to create a pictorial record of the war.²⁴ Although the artists expected to be busy painting battlefield operations, they instead found large areas of very unwarlike calm.²⁵ Later the artists would be involved with combat in a greater manner, but in all instances they portrayed military life as truthfully as possible.²⁶

World War II was one of the most prolific periods of American battlefield art. The War Department formed an Art Advisory Committee that selected 42 civilian and military artists to record the war.²⁷ George Biddle, chairman of the Art Advisory Committee, wrote a memorandum instructing the artists regarding their mission:

Any subject is in order, if as artists you feel it is part of war, battle scenes and the front line; battle landscapes; the wounded, the dying, and the dead; prisoners of war; field hospitals and base hospitals; wrecked habitations and bombing scenes; character sketches of our own troops, of prisoners, of the natives of the country you visit . . . the tactical implements of war; embarkations and debarkation scenes; the nobility, courage, cowardice, cruelty, boredom of war . . . try to omit nothing, duplicate to your heart's content. Express if you can-- realistically or symbolically--the essence and spirit of war.²⁸

²³Alfred Emile Cornebise, *Art from the Trenches: America's Uniformed Artists in World War I* (College Station: Texas A&M University Press, 1991), 8.

²⁴Ibid., 10-12.

²⁵Ibid., 29.

²⁶Ibid.

²⁷Reep, preface xii.

²⁸Ibid., preface xv.

The artists were sent to various war fronts to record operations and they excelled in their work. However, there was a backlash in Congress about money being spent for art during the war, and a call was issued to cease funding. Senator Theodore Bilbo and Representative Joe Starnes referred to money spent on the field of combat as “boondoggling.”²⁹ Funding was eventually restricted, the money depleted, and civilian hires were sent home. General Dwight D. Eisenhower, however, ensured that several military artists continued their work.³⁰

Not only were professional artists busy at work during World War II, but Service members employed their creativity as well. Some of the most famous artwork was created by aircrews who painted illustrations on the long fuselage nose area of their bombers (see figure 2). As long as the images were kept reasonably decent or had, at least, minimal clothing, the chain of command generally allowed the nose art.³¹ Official pictures for press release back in the United States were often taken from the right side of the plane because the nose art was almost always confined to the left.³² Airmen could also add the names of wives or girlfriends to their illustrations.³³ As the war progressed the art became racier. In the war’s final stages, the command intervened and the racy pictures were painted over and replaced with simple wording or symbols.

²⁹Reep, preface xv.

³⁰Ibid., preface xvi.

³¹David Anderton, *B-29 Superfortress at War* (New York: Macmillan, 1979), 86.

³²Ibid., 87.

³³Ibid.



Figure 2. Original World War II photograph of B-24 Liberator nose art

Source: Photograph owned by author. Date and source of photograph unknown.

In the Korean War the painting of racy pictures on bombers resumed with sexual overtones expressed through wording such as “King Size,” “Cream of the Crop,” “Over Exposed.”³⁴ However, comic-strip characters such as Sad Sac and Lonesome Polecat were also widely popular.³⁵ In addition, planes began to carry images of unit shields and mottos on their nose. For example, a B-29 from the 444th BG, had a shield and motto painted on its nose with the Latin words, “Per Victoriam ad Libertatum.” Translated from the Latin it states, “Through Victory to Liberty.” In sum, nose art is a forerunner of

³⁴ Anderton, 84. Names for the illustrations included among others, “Adam's Eve,” “American Beauty,” “Dragon Lady,” and “Fire Belle.”

³⁵Ibid.

barrier art because it was created by Soldiers for Soldiers, began to reference pride in one's unit, brought pop culture into military art, and was a reflection of Soldier culture.

With high-speed video and communication having replaced artistic renditions of war, the Vietnam War was the last combat arena that still held appreciation for drawing and painting.³⁶ However, because of the unpopularity of the war, the appreciation was minimal.³⁷ Much of the artwork was, by war's end, relegated to government hallways, storage closets, or basements. Due to such factors, art created during war lost its rightful place of appreciation in military studies, from which it has yet to recover. This is unfortunate because when the Service member is the artist, a marriage of art and war takes place and an explosive, bold, and straightforward representation of life in war is realized.³⁸ This thesis hopes to prevent barrier art from being consigned to the forgotten aspects of war, for regrettably, military artwork is often relegated to such places.

Limitations

The primary limitation of this research project is the narrow collection of investigated photographs of painted barriers. Although painted barriers during OIF numbered in the thousands, this project investigates only those created at Camp Buehring, Kuwait, from 2000 to 2009. It is in no way exhaustive since the author could only photograph barriers as time permitted. There were many other barriers at the Camp

³⁶Anzenberger, 2.

³⁷Ibid.

³⁸Ibid. Interestingly, the artwork created by warfighters such as trench art in World War I and bomber pin-up painting in World War II, are highly valued and sought after by the public because of their scarcity and authenticity of creation.

which the author, regrettably, was unable to photograph and are not present in this research. In addition, the photographs of the barriers are limited to those which were photographed by the author from 15 February to 20 February 2009. Undoubtedly, there are many more photographs available from other sources but this research concerns a specific collection of photographs, in a specific time period, whose authenticity the author can validate. Further, a few photographs present in the collection are of murals created by coalition forces. Camp Buehring was a staging point for some of America's allies and the murals they created are a reminder of the joint force aspect of OIF. Those barriers are not investigated, but the photographs are included in Appendix A.

Of the 237 photographs of the collection, 200 are featured and studied. Although it was the author's intent to study each barrier, time did not allow for completion. The final 200 photographs were chosen based on artistic merit and unit type. It was important to diversify the study by selecting photographs from different types of units, as well as different components (Active, Reserve, and National Guard). Those photographs not chosen for study are equally significant; however, they were omitted from the study on the basis of their similarity to those chosen.

In addition to the limitation of selected photographs, a second constraint concerns the very essence of this project. The study of art is by nature, subjective and personal. What one observes is interpreted through one's experience, world view, and knowledge of particular images. Although the author faithfully tried to understand the artist's point of view and message, there are undoubtedly areas where his own perspectives are incongruent with the artist's intent. Because the United States military is a vast conglomeration of cultures, age groups, and traditions, one simply cannot know all

nuanced and integral truths of chosen images. The only way to fully comprehend each mural is to interview each artist and unit members involved in the process, which of course, is not feasible in this research. However, the author's perspective should not be dismissed as he completed two yearlong deployments to Iraq (2005-2006 and 2009-2010) and is able to provide reflection based on experience. In addition, as a chaplain, he is a counselor, a first responder, and works with a diversity of cultures within enlisted and officer ranks, providing insight into a diversity of perspectives and viewpoints.

A third limitation of this research concerns the author's knowledge of art theory, history, and practice. Though possessing a basic knowledge of art history and topics, the author is not an art historian or curator, nor does he have formal art education. Further, the author does not consider himself to be a proficient artist, and his knowledge is limited on art styles and subjects. Consequently, this study of the barrier murals is focused on the storytelling aspect and not upon the artistic abilities of the artists.

Significance

This research project has military and social significance. Militarily, this project is important for understanding troop motivations as they enter combat. Because troop incentive to fight is a key factor for victory, the values that sustain troops as they face the difficulties of war should be identified. For military strategist Carl Von Clausewitz, troop motivation was integral for a proper understanding of war, and was integrated into the first element of his Clausewitzian trinity.³⁹ Clausewitz proclaimed that courage,

³⁹The three elements of the Clausewitzian trinity are Human Psychology, Passions, and Emotions; Reason; and Chance, Probability, and Uncertainty. Troop motivation is recognized in the first element of Human Psychology, Passions, and Emotions. See Brian Drohan, "Carl Von Clausewitz, His Trinity, and the 1812 Russian

patriotism, and professional *esprit de corps* motivate and inspire troops, counteracting the opposing effects of danger, fear, and the uncertainty of combat.⁴⁰

Since the conclusion of the Vietnam War, the United States has employed an all-volunteer force. As a result, America's Military is in every respect, a professional military. In light of that evolution, this is an appropriate time to identify the values that troops have inculcated over the last forty years, or since the advent of the all-volunteer force. One should ask, "what values do troops within the American Profession of Arms draw their motivation from as they enter combat?" Perhaps the most truthful way of discovery is to let the troops speak for themselves. In the creation of barrier murals, the troops have spoken and there is much to be learned from their renderings.

The importance of barrier art being created by American men and women deployed to combat cannot be understated. Their presence in a foreign territory far from homeland, a heightened awareness of the battlefield confrontation, and the very real possibility of death or injury intensifies the messages that are being communicated. Art created during war is in a class apart because the artists see with different eyes and give insights which no other medium can equal.⁴¹ The artists are not spectators of the events, but first person participants in the drama of war, whose very lives are at stake.⁴² The art

Campaign," *Journal of Slavic Military Studies* 19 (2006): 295-341,
<http://www.clausewitz.com/bibl/Drohan-CvCand1812campaignPART1.pdf> (accessed 9 February 2014), 304.

⁴⁰Drohan, 304.

⁴¹Raymond Henri, COL, USMCR, *Vietnam Combat Art* (New York: Cavanagh and Cavanagh, 1968), introduction.

⁴²Ibid.

depicted is nearer the truth of the warrior's experience than any other documentation available.⁴³

This research project has social significance. First, it is important because it allows non-military Americans to gain insight into the experiences of our Nation's troops. For many, the military and those who serve are unknown and distant. Many would like to know what military personnel find important, what they enjoy, and how they interact with each other. In addition, civilian perceptions of how troops perceive, understand, and fight in war can be different from reality. A common language, such as art, can create a more truthful understanding and interaction that is mutually beneficial.

This research project has historical significance. It is an avenue by which future generations can more thoroughly discover and comprehend the experience of those who served in Operation Iraqi Freedom. The barriers display the values that troops hold dear and are telling of how they present and conduct themselves during war. This aspect is of critical significance and is best summed by art critic Adeline Adams. Emphasizing the importance of American artists recording the events of World War I, Adams stated:

We of all the peoples on earth are the children of hope rather than of memory. We are of forward looking habit; we have such a wealth of tomorrows on our mind that we forget our yesterdays, their glory and bitter cost. The men who served along the battle lines would not forget, but what of the untouched home keeping ones, and their children's children?⁴⁴

The men and women of our Nation who have valiantly served during our Nation's wars should not be forgotten. Barrier art is not only a memorial of military personnel, but

⁴³Further, battlefield art is a holistic view of the deployment experience because images are drawn and painted amidst the realities of anxiety, boredom, and frustration. See Edward Reep, preface xiii.

⁴⁴Cornebise, preface ix.

a national treasure of art and record of national history. Its study and preservation will hold long term inspiration and insight into our Nation's warrior spirit and provide an avenue for honor and remembrance for those who fought their families, and our Nation.

Summary

During Operation Iraqi Freedom, American troops painted artistic murals on large transportable concrete barriers that protected them from enemy combatants. The murals provide an avenue to understand how troops and their units perceived themselves and missions during the war. This thesis researches the barriers painted at the staging and embarkation Camp Buehring, Kuwait, to discover troop identity, values, and warfighting attributes as they deployed into combat. The research is conducted through study of 200 barrier photographs personally taken by the author from February 15th-20th, 2009.

The barrier murals are significant because they capture a moment in time and record history about American Service members and military community. The murals reveal truths proclaimed not by others, but by the very individuals who deployed for Operation Iraqi Freedom. Consequently, the values and motivations that sustain an American Service member in combat are disclosed. Further, the barriers are not only a memorial of military personnel deployed to war but a record of national history. It is critical for our national and military leaders to understand their importance and act swiftly in documentation and preservation to fully benefit from their value.

CHAPTER 2

LITERATURE REVIEW

Barrier art is a recent phenomenon of America's Desert Wars and very little has been published in its regard. There are only two readily known primary resources available. These resources were produced by authors who used their own photographs of painted barriers in Kuwait and Iraq. The first work is a published book authored by Robin Whitney, edited by George Hauer, and entitled *The T-Walls of Kuwait and Iraq*.⁴⁵ This resource is a well organized photographic collection of painted murals that includes a few reflections on their cause and importance. The work also includes photographs of barriers painted as memorials in Iraq. The artful coffee table book was created as a fundraising project to help post-war veterans and is not meant for research purposes, but for perusal.

The second primary source of barrier art is a project to raise awareness and support for Veterans entitled, *The Graffiti of War Project*. Those associated with this project sent a team of photographers to Kuwait and Iraq in 2011, and they photographed over 2000 barriers. The leaders of the project state that their goal is to help Veterans by raising awareness of the invisible wounds of war, and to use barrier art as a form of therapy.⁴⁶ Project leaders conduct travel to different locations and provide an art exhibition of photographs. Although project members have yet to publish a book, a prototype is being created. In similar manner to the first primary source, this project

⁴⁵Robin Whitney, *The T-Walls of Kuwait and Iraq*, Edited by George Hauer (Madison, CT: USA).

⁴⁶Global Operations for Unconventional Artists, "The Graffiti of War Project," <http://www.graffitiofwar.com/index.html> (accessed 15 December, 2013), home page.

professionally displays images but refrains from making interpretations.⁴⁷ In sum, although the primary sources proclaim the importance of the artwork, they stop short of exploring their meaning and primarily provide a superficial investigation of a limited number of painted barriers.

In similar manner to the aforementioned authors, this project is based upon a collection of personal photographs of barrier art. The collection contains 237 barrier photographs personally taken by the author in February of 2009 at Camp Buehring, Kuwait. Because there are so few primary sources and those sources are designed for general observation, this thesis project presents original research. The project investigates 200 of the 237 barrier photographs to illuminate their symbols, meanings, and messages. Through an investigation of the barriers, it is hoped a more comprehensive perspective will be gained concerning their truth and value. Of final note, this project is unlike the others in that the research does not include the entire theater of operations, but is limited to the staging location of Camp Buehring, Kuwait, and seeks to discover troop identity and perceptions as they entered combat.

Resources for historical perspective of military art are robust. One can obtain works devoted to a specific conflict, nation, or region. A leading scholarly resource is *Imagined Battles, Reflections of War in European Art*, by Peter Paret. The author's understanding of how social and cultural aspects influence military art makes his book particularly applicable to this project. For example, in discussing art produced during the First World War, the author notes that as nations used large conscripted armies for the

⁴⁷This aspect is still in flux and more detailed interpretations may arise with the future publication of their book and art displays.

war effort, the common Soldier became the central figure and images were painted from that perspective.⁴⁸ In a trend that continues to this day, paintings of senior leaders and commanders have faded and the common Soldier's perspective is more greatly valued due to their political power and significance.⁴⁹

Two additional general resources on art produced during war are worthy of note. First, author M.R.D Foot's, *Art and War: Twentieth Century Warfare as Depicted by War Artists*, is a collection of art produced during conflict. The author's choice of paintings and illustrations affirm the value warfare art provides for discovering experiences and perspective of war. Second, author Lucinda Gosling's book, *Brushes and Bayonets: Cartoons, Sketches, and Paintings of World War I*, provides artwork that illustrates the shift in focus from leadership to common Soldier. A typical example is a cartoon illustration by Captain Bruce Bairnsfather of the 1st Battalion, Royal Warwickshire Regiment. The artist's illustration featured a group of British Tommies bunched together in a make-shift shelter as indirect fire exploded nearby.⁵⁰ A caption above them humorously read, "Where did that one go?"⁵¹

In order to gain general perspective on American military art, two resources are exemplary. First, authors and Civil War experts, Harold Holzer and Mark Neely provide

⁴⁸Peter Paret, *Imagined Battles: Reflections of War in European Art* (Chapel Hill: The University of North Carolina Press, 1997), 114.

⁴⁹Ibid.

⁵⁰Captain Bruce Bairnsfather's artistic renderings of a Soldier's daily life in the trenches made him one of the most popular illustrators of the war. See Lucinda Gosling, *Brushes and Bayonets: Cartoons, Sketches, and Paintings of World War I* (Oxford: Osprey Publishing, 2008), 8.

⁵¹Ibid.

a well rounded perspective of Civil War art in their book, *Mine Eyes Have Seen the Glory: the Civil War in Art*. This resource provides artwork of battle scenes, important military leaders, and a variety of Soldier and societal realities. Second, *Art from the Trenches: America's Uniformed Artists in World War I* provides a historical accounting of America's commissioned Soldier artists during the war. Author Alfred Cornebise's book is particularly important as a reminder of the value American military leaders have placed on warfare art in prior conflicts.

The availability of literature diminishes when seeking information about art created by American combatants. The reason is plain, for one will discover that much of the art created in wars fought by Americans came to fruition at the hands of contracted civilian painters. Their most common method was to draw simple sketches during the war and after the cessation of conflicts, create their paintings. Nonetheless, some valuable resources are available and five are listed according to conflict period.

For the Revolutionary War period an excellent resource is *Autobiography of Colonel John Trumbull* by Theodore Sizer. Patriot artist, John Trumbull was one of our Nation's earliest combat artists and painted events of the Revolutionary War such as, the Battle of Bunker Hill and Lord Cornwallis's surrender at Yorktown. He is most famously remembered for his Declaration of Independence painting. The book heightens the significance of art produced by those artists who are also combatants. Their perspective becomes important historical record.

Battle art from America's wars spanning from the Revolutionary period through World War I is the theme of authors Donald Mugridge and Helen Conover's, *An Album of American Battle Art, 1755-1918*. Among others, chapters include the Mexican War,

Civil War, and the Plains Indians War among others. Some illustrations and paintings by combatants can be found within its pages.

In World War I, Captain Harry Townsend was one of the artists commissioned to record the actions of American Expeditionary Forces in the conflict. The artist's illustrations can be viewed in *War Diary of a Combat Artist*, which is edited by Alfred Cornebise. The author's illustrations focus on the human element and effects of combat.

An insightful reference for the art of World War II is author Joseph Farris', *A Soldier's Sketchbook: From the Front Lines of World War II*. The author notes that war educates those who are touched by it and although the country's political leaders do not often know its lessons, individuals touched by its bombs, bullets and dangers usually do.⁵² In other words, a combatant's perspective reveals truths unrealized by non-participants. The author also gives insight when comparing World War II art created by draftees with that of today's professional Soldiers. He reports that modern day combatant art lacks the innocence or peaceable nature of some war art from World War II and early conflicts. The author quotes from Anthony Swofford (author of *Jarhead: A Marine's Chronicle of the Gulf War and Other Battles*) in comparing World War II Soldiers with today's professional Soldier: "they called each other doughboys, a much softer incarnation of today's warrior chomping a bloody bayonet between his teeth."⁵³ Investigation of barrier art will help to affirm or deny such perspective.

⁵²Joseph Farris, *A Soldier's Sketchbook: From the Front Lines of World War II* (Washington, DC: National Geographic, 2011), 9.

⁵³Ibid., 11.

A valuable resource for reviewing Vietnam War combat art is Editor Joseph Anzenberger's, *Combat Art of the Vietnam War*. This book provides illustrations of artwork conveying daily struggles and events for military personnel. The author succinctly describes the importance of combatant art, and declares that such art is a more truthful representation of a conflict.⁵⁴

A final literature review pertains to the topic of the therapeutic value of art. Works focusing on this aspect are especially important because of their application to truthful perspectives for warfighters, as well as, restorative and healing purposes for post-conflict warfighters. Two books are particularly noteworthy. First, World War II concentration camp survivor, Victor Frankl's, *The Will to Meaning: Foundations and Applications of Logotherapy*, is important for a general understanding of the need to live one's life with meaning.

Viktor Frankl survived four concentration camps during World War II. In dealing with the extreme hardships of his experience, he developed an approach to wholeness called logotherapy. In its simplest form, logotherapy is healing through meaning.⁵⁵ Logotherapy's road to wellness is a three-pronged approach; the freedom of will, the will to meaning, and the meaning of life.⁵⁶ The three approaches can be summarized in this way: stand up for your values, make choices in line with your values, and live-out selfless acts for others.

⁵⁴Anzenberger, 2.

⁵⁵Viktor E. Frankl, *The Will to Meaning: Foundations and Applications of Logotherapy (meridian)* (New York: Plume, 1988), 9.

⁵⁶Ibid., 16.

The basic need for meaning remains, more often than not, ignored and neglected.⁵⁷ This is important because once a person's will to meaning is fulfilled, they become resilient and capable of suffering, of coping with frustrations and tensions, and, if need be, prepared to give their life.⁵⁸ Hence, barrier art murals help define truth and meaning for those who fight in war and provide an avenue to strengthen resiliency.

A second important aspect of art is its possible restorative and healing purposes for post-conflict warfighters. In their book, *The Arts in Therapy*, authors Bob Fleshman and Jerry Fryrear purport that engaging in the arts has healing power because it attracts the positive recreative forces within a person.⁵⁹ The authors refer to renown psychiatrist, Silvano Arieti, who in his book, *Creativity the Magic Synthesis*, states that creativity is one of the major means by which a human being liberates him or herself not only from the fetters of conditioned responses, but also of usual choices.⁶⁰ In essence, creativity assists people to break out of their stoic states, and embark on recovery through divergent thinking, self-expression, and intuitive thinking.⁶¹ This aspect shows the usefulness that barrier art can have for those still struggling with the aftermaths of war, and how the preservation of the barriers can be a part of the healing process.⁶²

⁵⁷Frankl, 167.

⁵⁸Ibid.

⁵⁹Bob Fleshman and Jerry L. Fryrear, *The Arts in Therapy* (Chicago: Burnham Inc Pub, 1981), 35.

⁶⁰Ibid., 36.

⁶¹Ibid., 36-37.

⁶²The *Graffiti War Project* is already using photographs of barrier art to assist Veterans with post traumatic stress and other war-related difficulties.

CHAPTER 3

RESEARCH METHODOLOGY

The research methodology for this thesis was developed to aid in the discovery of troop identity, perspective, and experience entering combat for OIF, as expressed through barrier art. A five phase, twenty-two step method was developed by the author to evaluate the barriers. Each of the 200 barriers was evaluated using the process. The five phase research method entails; photograph preparation, unit identification, and mural evaluation through description, analysis, and interpretation. Each of the five phases and associated steps of investigation are discussed in greater detail.

Phase 1: Step 1

Phase 1 of research, and Step 1 in the process, is photograph preparation. Each original photograph is appropriately cropped to provide best perspective of the artwork. For example, many photographs include unneeded skyline or ground objects which detract from the art. However, although the photographs are cropped, their original aspect ratio is not adjusted. That is to say, the photographs are true in form, are unchanged in original perspective, remain clear when zooming, and vary in size in this document to preserve authentic aspect ratio. In addition, each photograph has exposure adjusted to provide clarity, and to best showcase the barriers. This step is necessary because some of the photographs have shadowing or glare which prevents a normal viewing of the art. An example of Step 1 is shown in figure 3. Further, in cases where the photograph did not encompass the entirety of the barrier and some information is unavailable, the aspect of “incomplete photograph” is noted beneath it.



Figure 3. Photograph preparation showing before and after Step 1 completion

Source: Authors personal photograph.

Phase 2: Steps 2-4

Phase 2 of research and Steps 2 through 4 in the process, is unit identification. Unit information is identified through the artwork and through research to further understand what the art proclaims, and to discover missing information. These steps are important for historical record, as well as, to gain understanding of culturally related factors by identifying a unit's service and component. For example, a National Guard unit might incorporate home state images into their barrier whereas an Active Army unit might not. In addition, many units failed to incorporate deployment dates into their art, or included an estimated time of future departure, and this information had to be researched.

Step 2 includes the three aspects of unit identification, higher organization identification, and categorization. First, unit identification is investigated by study of the artwork. Many barriers directly include unit identification. However, in many cases only partial information such as an insignia or a company or troop name is provided on the

barrier.⁶³ In such cases, the insignias or other listed information such as home station are researched to further clarify a unit's identity. Second, an attempt is made by the author to provide a unit's higher organizational authority. For example, a unit's regiment is identified, a battalion's brigade is identified, and the respective battalion is provided for companies, troops, or detachments when possible. Third, a method, similar to that of the United States Army Center of Military History, is used to categorize units within a larger framework.⁶⁴ In addition, the author added an identifying letter and number. The categorization of the barrier photographs for this thesis are as follows: Armies, Divisions, Brigades, 20 photographs, A1-A20; Adjutant General, 1 photograph, B1; Air Defense Artillery, 2 photographs, C1-C2; Armor, Cavalry, 23 photographs, D1-D23; Aviation, 23 photographs, E1-E23; Civil Affairs, 1 photograph, F1; Engineers, 12 photographs, G1-G12; Field Artillery, 16 photographs, H1-H16; Infantry, 19 photographs, I1-I19; Medical, 15 photographs, J1-J15; Military Intelligence, 2 photographs, K1-K2; Military Police, 17 photographs, L1-L17; Ordnance, Maintenance, 9 photographs, M1-M9; Psychological Operations, 3 photographs, N1-N3; Quartermaster, 3 photographs, O1-O3; Signal, 1 photograph, P1; Special Troops, Support, Sustainment, 17 photographs, Q1-Q17; Transportation, 9 photographs, R1-R9; Military Transition Teams, 2 photographs, S1-S2; United States Navy, 5 photographs, T1-T5. Further, in addition to the large

⁶³An invaluable resource for obtaining insignia information is found at the Office of the Administrative Assistant to the Secretary of the Army, "The Institute of Heraldry," <http://www.tioh.hqda.pentagon.mil/default.aspx> (accessed 5 December 2013).

⁶⁴The United States Army Center of Military History, "Lineage and Honors Information," <http://www.history.army.mil/html/forcestruc/lh.html> (accessed 5 December 2013).

categorization, units are then listed within each section sequentially, from lowest unit number to highest.

Step 3 is the identification of a unit's Armed Forces Branch and the component of Active, Reserve, or National Guard. When possible, home station is also included. In total, there are 195 Army photographs, and 5 Navy photographs. The Army breakdown for component is 99 Active, 24 Reserve, 70 National Guard, and 2 combined or unknown photographs. The Navy breakdown for component is 5 combined or unknown. Table 1 provides the general categorization of all photographs.

Table 1. Categorization of 200 Researched Photographs				
<u>ARMY</u>	<u>ACTIVE</u>	<u>RESERVE</u>	<u>NATIONAL GUARD</u>	<u>COMBINED / UNKNOWN</u>
ARMIES / DIV'S / BDE'S	13	1	5	1
ADJUTANT GENERAL		1		
AIR DEFENSE ARTILLERY	2			
ARMOR / CAVALRY	19		4	
AVIATION	11		11	1
CIVIL AFFAIRS		1		
ENGINEERS	6	2	4	
FIELD ARTILLERY	10		6	
INFANTRY	3		16	
MEDICAL	9	3	3	
MILITARY INTELLIGENCE	2			
MILITARY POLICE	2	6	9	
ORDNANCE / MAINTENANCE	6	1	2	
PSYCHOLOGICAL OPERATIONS		3		
QUARTERMASTER		1	2	
SIGNAL	1			
SPECIAL TROOPS / SUPPORT / SUST	10	3	4	
TRANSPORTATION	3	2	4	
MILITARY TRANS TEAMS	2			
TOTAL:	99	24	70	2
<u>U.S. NAVY</u>	<u>ACTIVE</u>	<u>RESERVE</u>	<u>NATIONAL GUARD</u>	<u>COMBINED / UNKNOWN</u>
U.S. NAVY				5
GRAND TOTAL:	99	24	70	7

Source: Created by author.

Step 4 is the identification of deployment date. Many units provide information such as the actual deployment date or OIF year of deployment. However, some units do not provide deployment time frame and others only a general deployment time period, such as OIF 06-08. This method was employed because the return date is an estimated or expected redeployment time frame. In each case the deployment information is investigated. This area of research is very time consuming and difficult for timely records are not kept, some units have since had multiple deployments, and some units have been deactivated due to the Army's modularization process.

Phase 3: Steps 5-18

Phases 3 through 5 are an investigation of the artwork. The author developed a method that combines basic forms of art critique from experts in the field.⁶⁵ The research process entails a threefold method of description, analysis, and interpretation.

Phase 3 of the research method encompasses Steps 5 through 18 and its purpose is to provide a description of the artwork. The aspect of description answers the question, “what do you see?”⁶⁶ One considers the medium, specific subject matter, content, images

⁶⁵Evaluation methods are varied according to one's philosophy of art. However, the author chose some basic elements common to knowledgeable experts in the field. Dr. Terry Barrett teaches art education at the University of North Texas, is Professor Emeritus at Ohio State University, and author of five books on art critique. See Barrett, “Criticizing Art, Understanding the Contemporary,” See also a basic outline for art critique: Barrett, “Art Criticism and Formal Analysis Outline.” Another source used is Dr. George Dickie, professor Emeritus of Philosophy at the University of Illinois, Chicago. He is renowned for his Institutional Theory of Art. See Dickie, “What is to be Considered as Art.” In addition, the author surveyed the Metropolitan Museum of Art's website for common critique methods. See, “How to Study a Painting,” Metropolitan Museum of Art.

⁶⁶Barrett, “Art Criticism and Formal Analysis Outline.”

and recurring themes. Characteristics of form are also identified such as colors, shapes, the way shapes are organized, depth, scale, and spatial features.⁶⁷ In addition, this process aids in discovering what is omitted from the artwork as well.

Steps 5 through 18 identify pertinent text and symbols. Step 5: Identify primary symbols, aspects, and written messages. Step 6: Identify patriotic themes or symbols. Step 7: Identify commemorative themes. Step 8: Identify text and images referencing statehood or home station. Step 9: Identify text and images referencing the unit's branch. Step 10: Identify text and images providing unit identification. Step 11: Identify text and images referencing unit leadership. Step 12: Identify text and images referencing unit personnel. Step 13: Identify text and images referencing higher organization units. Step 14: Identify text and images referencing supporting units. Step 15: Identify deployment date references. Step 16: Identify organizational mural structure. Step 17: Identify lettering styles. Step 18: Identify predominant colors used in the artwork. Step 19: Zoom the photograph to 500 percent to ensure no aspects or images are overlooked.

Phase 4: Step 20

Phase 4 and Step 20 of the research process is an analysis of the artwork which explores what is happening within the painting. It answers the question, “what features or images are meant to convey ideas?” Elements such as context and culture of the artist are observed.⁶⁸ This step is an analysis of the data discovered in Phase 3 in order to ascertain areas of emphasis wherein the artist meant to convey certain truths. In sum, the

⁶⁷Dickie, 10.

⁶⁸Ibid., 12.

identification of the barrier's overall theme(s) is the objective. In order to identify the theme(s), one must carefully examine the manner in which the art is presented in the previous phase.

Phase 5: Steps 21-22

Phase 5 and Steps 21 and 22 of the process are interpretation. Interpretation answers the broader context, “why did the artist create the painting and what does it mean?”⁶⁹ This aspect seeks to discover the value systems and world view of the painter.⁷⁰ In essence, one develops a logical perspective of the art and also includes emotional reactions (how it makes one feel).⁷¹ Of course, this is subjective since there can be different, competing, and contradictory interpretations of the same artwork.⁷²

Step 21 is the researcher’s emotional response to the art. The purpose of this step is to discover what the observer felt as they studied the art. The researcher asks, “what objects caused emotional feelings or reaction and why?”

The final step, Step 22, is an interpretive analysis of the barrier. This step combines the prior 21 steps and is a subjective summary of what has been discovered. This step is the researcher’s conclusions about the meaning and purpose of the art. An example of the twenty-two step process with the steps identified is illustrated in figure 4.

⁶⁹Barrett, “Art Criticism and Formal Analysis Outline.”

⁷⁰Dickie, 8.

⁷¹“How to Study a Painting.”

⁷²Barrett, “Criticizing Art, Understanding the Contemporary,” 4.

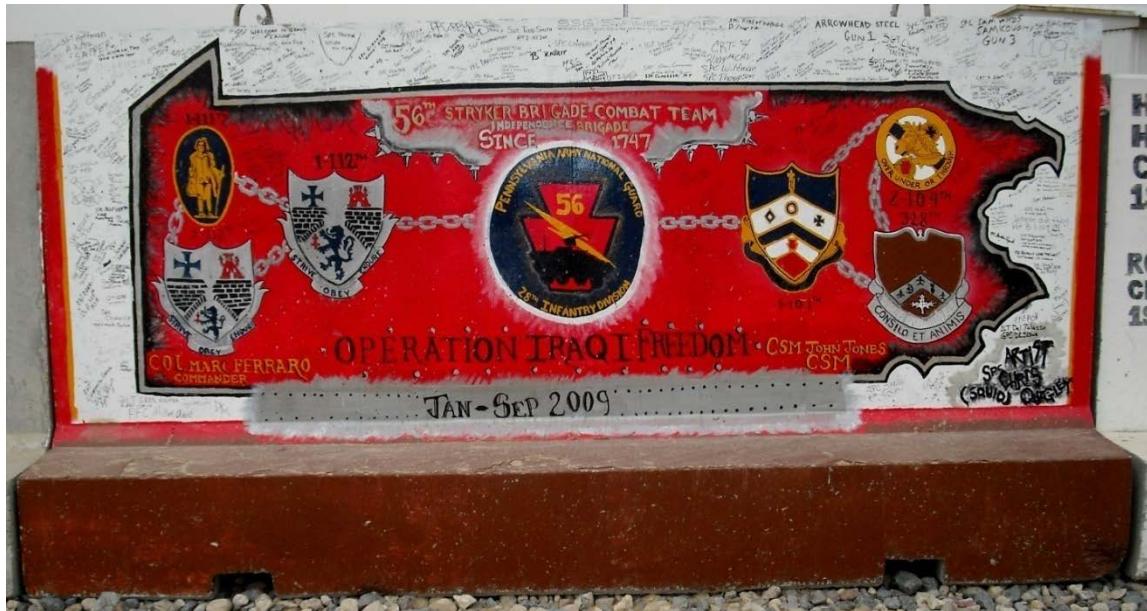


Figure 4. Example of research process developed by the author

Source: Photo by author, Camp Buehring, Kuwait, 16 February 2009.

A15. Unit: 56th Stryker Brigade Combat Team, 28th Infantry Division. (Step 1), (Step 2)

Service: Pennsylvania Army National Guard. (Step 3)

Date of Deployment: 2009. (Step 4)

Art Elements:

- a. Primary symbols, aspects and written messages: the state of Pennsylvania, unit insignias, chains uniting units, unit member signatures, and hostile orange-red color. (Step 5)
- b. Patriotic themes or symbols: none identified. (Step 6)
- c. Commemorative themes: historical unit since 1747. (Step 7)
- d. Statehood or home station: state of Pennsylvania. (Step 8)
- e. Branch identity: not noted. (Step 9)
- f. Unit identification: 56th SBCT insignia is centrally located. (Step 10)
- g. Unit leadership: identified. (Step 11)
- h. Unit personnel: identified by personal signatures. (Step 12)
- i. Higher organizational unit(s): not identified. (Step 13)
- j. Supporting units: all battalions identified. (Step 14)
- k. Deployment dates: period identified. (Step 15)
- l. Organizational style: very structured with state image central. (Step 16)
- m. Lettering style: Mostly steady freehand. (Step 17)
- n. Primary color(s): orange-red, gray, white. (Step 18), (Step 19, Zoom)
- o. Main theme: The battalions of the 56th SBCT from Pennsylvania are unified, making them a formidable weapon of battle. A chain connects the units to each other and to the central 56th SBCT insignia (Step 20)
- p. Emotional reaction: Two design aspects are especially apparent, the first of which is the state design with the orange-red color. The implied message is that the 56th

SBCT from Pennsylvania is aggressive and ready for war. Second, is the design of a chain connecting the units. These elements as a whole appear as a type of fearsome medieval weapon. Adding to this aspect are the individual signatures around the exterior of the barrier. Overall, this barrier has a medieval warfighting feel. (Step 21)

q. Interpretation: The 56th Stryker Brigade Combat Team exhibits a barrier with three hallmarks. The first feature is the State of Pennsylvania incorporated into the design to reflect the brigade's home state pride. The second feature regards the strength of unity, illustrated with a heavy linked chain interconnecting unit insignias with the central 56th SBCT insignia. In combination with a backdrop of red-orange color, jagged lines, and forged armor, the unified insignias have the appearance of a fearsome, medieval-like weapon. The final feature is the signatures of brigade personnel around the barrier's exterior. The multitude of autographs adds to the barrier's forceful presence and implies unity of effort at the troop level. (Step 22)

CHAPTER 4

ANALYSIS

This chapter is the display of 200 barriers and the author's summary interpretation of each. The barriers are arranged alphabetically according to branch, and not listed in any manner of preference. The categorization system is comparable to that of the United States Army Center of Military History.⁷³ Basic branch divisions and units are listed within their branch or section according to their identifying number from lowest to highest. Of the 200 barriers, 195 are Army, and 5 are Navy. The Navy barriers are placed at the end of the chapter.

The interpretative summary of the artwork is a subjective perspective by the author, using the aforementioned twenty-two step research process. The author makes every attempt to accurately interpret the artwork, however, the author's love for country and military has bearing on his perspective. The author makes no apologies for this point of view, and encourages all to investigate and interpret each barrier according to their own perception as well.

In addition, the author encourages the reader to thoughtfully reflect upon each barrier and refrain from moving quickly to concluding summaries in chapter 5. Each barrier has a unique story and message for the viewer. An accurate perspective of the whole cannot be acquired without appreciation for each of its parts.

⁷³The United States Army Center of Military History, "Lineage and Honors Information," <http://www.history.army.mil/html/forcestruc/lh.html> (accessed 5 December 2013).

Armies, Divisions, Brigades



Figure 5. Headquarters, Headquarters Company, ARCENT, Third Army

A1. Unit: Headquarters, Headquarters Company, Army Central Command, Third Army.
Service: Army Active, Sumter, South Carolina.
Date of Deployment: February 2001.

Headquarters, Headquarters Company from Army Central Command paints a barrier illustrating the military might of American forces. Within the outline of an eagle swooping upon its prey, armor and aviation weaponry are featured. The rising sun that illuminates the numerous vehicles highlights the offensive capability of American forces. This barrier is one of the earliest created (2001) and its small curb-size surface was not a limiting factor in its originality. In sum, the attacking eagle with talons extended is a predatory reference showing the preparedness to find and engage enemy forces.



Figure 6. Headquarters, Headquarters Company, ARCENT, Third Army

A2. Unit: Headquarters, Headquarters Company, Army Central Command, Third Army.

Service: Army Active, Sumter, South Carolina.

Date of Deployment: 2000 or 2002.

Army Central Command Headquarters, Headquarters Company creates a barrier featuring American forces advancing across the desert. Meanwhile, an observant eagle flies above the maneuvers taking place below. A primary theme of this barrier is the combined arms military strength of American forces. Infantry, armor, and aviation move together with expert coordination. An additional theme is the quantity of forces displayed within the barrier scene. The ability of America to mobilize and maneuver large troop formations in distant lands is a great source of military pride.

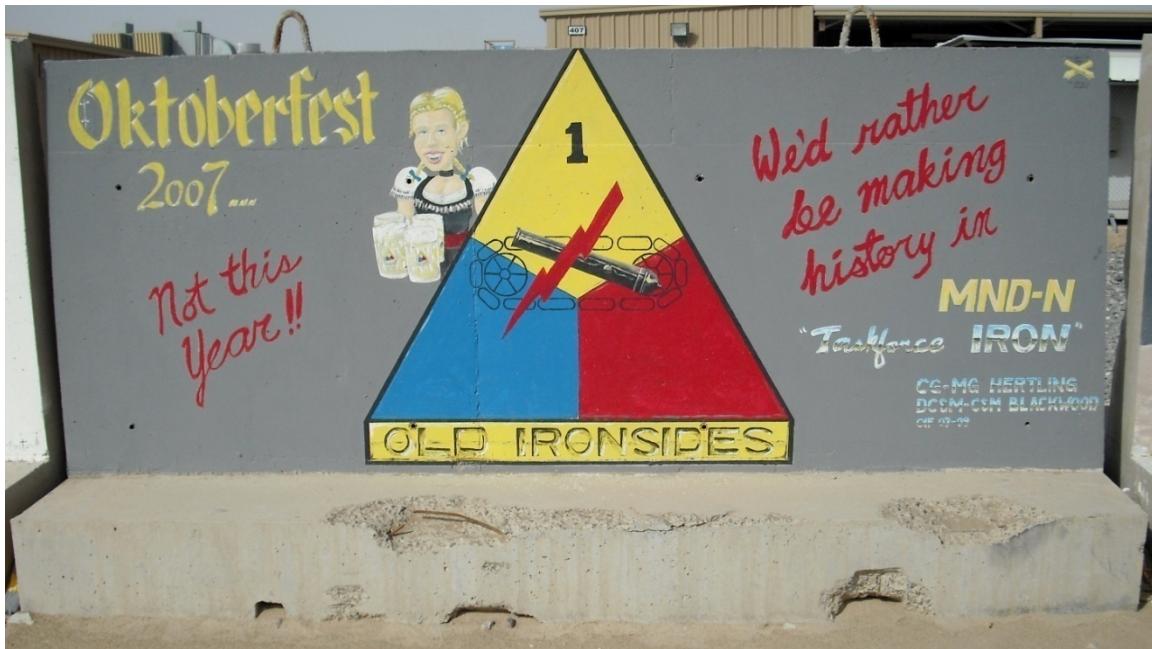


Figure 7. 1st Armored Division

A3. Unit: 1st Armored Division.

Service: Army Active, Wiesbaden, Germany.

Date of Deployment: 2007-2008.

The 1st Armored Division integrates humor and mission focus in its barrier theme. Division Task Force team members are on assignment to Operation Iraqi Freedom and consequently, festivities at their German home station are left behind. Humorously, a barmaid with over-sized beer mugs represents the freedoms of home that will be missed during deployment. However, they also make clear the greater priority of fulfilling their mission. The temporary separation from home and its celebrations is an acceptable sacrifice because their service is of history making importance. Although festivities (and beer) are sorely missed, Division Task Force team members would rather answer the call of duty, where their actions to benefit others are of history making importance.



Figure 8. 4th Infantry Division Fires and Effects Cell

A4. Unit: 4th Infantry Division Fires and Effects Cell.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2007-2008.

The 4th Infantry Division Fires and Effects Cell give a nod to ancient history by incorporating scrolls into their barrier design. Upon the scrolls, team members are identified, conveying an awareness of the importance of their mission. What is done today will be remembered in the future. Those listed on the scrolls are literally making history.

Another feature of the barrier is a skull with eyeball targeting device. This represents the unit's singular focus, and ability to hunt and engage the enemy with deadly force. This is accented by the barrier's red, orange, and black graffiti style lettering. Just as a graffiti tagger ubiquitously leaves their mark, these Soldiers will search and target the enemy leaving them no place to hide or avenue of escape.



Figure 9. 1st Combat Aviation Brigade

A5. Unit: 1st Combat Aviation Brigade.

Service: Army Active, Fort Riley, Kansas.

Date of Deployment: 2007-2009.

The 1st Combat Aviation Brigade paints a barrier that calls attention to its diverse air assets. Its various rotary aircraft are smartly designed and illustrated. Regrettably, the central demon-aviator moniker appears rushed and unfinished, as does the perimeter of the barrier which is meant to represent flames. An unfinished barrier was always a possibility at Camp Buehring for several reasons. Final training and unit mission preparations were the priority and painting a barrier was of secondary importance. Additionally, final travel into Iraq sometimes occurred sooner than expected.



Figure 10. Headquarters, Headquarters Company, 2nd Brigade Combat Team

A6. Unit: Headquarters, Headquarters Company, 2nd Brigade Combat Team.

Service: Army Active, Schweinfurt, Germany.

Date of Deployment: 2006-2007.

Headquarters, Headquarters Company, 2nd Brigade Combat Team presents a barrier that is somber and intense. The American flag is mostly darkened and the shadowed area seems to reflect the grave nature and grief of the attack upon our Nation. Within the darkness an enraged lion stand takes a territorial stance before the flag. Assuredly, the lion will protect our Nation and attack its opponents. Such is the image presented by the formidable 2nd Brigade Combat Team as their response to enemy terrorist attacks. They are the lion prepared to act with red-eyed fury against the murderous actions of the enemy.



Figure 11. 4th Brigade Combat Team

A7. Unit: 4th Brigade Combat Team.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2008-2009.

Offensive military power and Cavalry pride are emphasized on the 4th Brigade Combat Team barrier. The statement being presented is that a large powerful cavalry organization with its armor assets has arrived on scene. This message is confirmed through the large and centrally placed 4th BCT insignia. In addition, a detailed track vehicle is drawn in equally large proportion to relay the Team's strength. Unfortunately, this barrier like many others was unfinished. This was likely due to mission necessity and transport into Iraq. Nonetheless, the images still manage to communicate the unit's pride in organization and military force.



Figure 12. 7th Sustainment Brigade

A8. Unit: 7th Sustainment Brigade.
Service: Army Active, Fort Eustis, Virginia.
Date of Deployment: 2007-2008.

The 7th Sustainment Brigade creates a barrier referencing the movie 300's battle between Spartan and Persian forces. The plot of the movie is a retelling of the Battle of Thermopylae and King Leonidas' repulsion of Xerxes the Great and the Persian army. Before the battle, King Leonidas told his men "Spartans! Ready your breakfast and eat hearty... for tonight, we dine in hell!" This quote is, in part, captured on the barrier and expresses the 7th Sustainment Brigade's readiness for its mission. This barrier is a declaration that no matter how perilous the circumstances or ferocious the battle, these Soldiers will stand their ground.



Figure 13. 8th Military Police Brigade

A9. Unit: 8th Military Police Brigade.
Service: Army Active, Schofield Barracks, Hawaii.
Date of Deployment: 2008-2009.

The 8th Military Police Brigade presents a colorful and carefully designed barrier featuring branch colors and a Hawaiian home station scene. The illustration is precise and appears as if created by a professional sign company. Most notable about the barrier is the manner in which the design and color function to complement and highlight the motto, “One Team, One Fight.” Unity is the theme and each image on the left side finds its complement on the right. The centrally illustrated watchdog-Soldier embodies the unification of Brigade members in mission and in fight.



Figure 14. 10th Combat Aviation Brigade

A10. Unit: 10th Combat Aviation Brigade.

Service: Army Active, Fort Drum, New York.

Date of Deployment: 2008-2009.

This striking mural depicts the 10th Combat Aviation Brigade insignia flying over the panoramic vista of an Iraqi city. The city is depicted in a peaceful state, resting under clear blue skies. This vision of a historic land and people benefiting from America's strength is the hope of Task Force Falcon Soldiers. In addition, the unit's motto, "Fly to Glory," is partly defined by daily actions that provide greater security for the people of Iraq. Glory can only be acquired through continuous, notable achievements of duty and service for the welfare of others. Finally, in order to further emphasize the mission goal, the barrier also presents the brigade's tactical aim. In the manner in which the falcon wings cover the panorama, the brigade's Task Force will prevail in the skies.



Figure 15. 16th Sustainment Brigade

A11. Unit: 16th Sustainment Brigade.

Service: Army Active, Warner Barracks, Bamberg, Germany.

Date of Deployment: 2008-2009.

Soldiers from the 16th Sustainment Brigade illustrate a barrier with a battle-ready knight as the central feature. “Deeds not Words,” is the knight’s proclamation, and the silhouetted Soldiers respond with weapons at the ready. Those who would follow the knight into combat recognize that a knight’s honor is found in fulfillment of his or her duty. The brigade’s insignia doubles as the knight’s shield, and represents the priority of their support mission. Hence, commitment to duty and focus on mission is the code men and women of the 16th Sustainment Brigade follow as they begin their Operation Iraqi Freedom deployment.



Figure 16. 34th Combat Aviation Brigade

A12. Unit: 34th Combat Aviation Brigade.

Service: Minnesota Army National Guard (with 10 states).

Date of Deployment: 2008-2009.

The Red Bulls from the 34th Combat Aviation Brigade paint a barrier featuring their moniker as the central element. The fire-breathing, charge-ready longhorn is red with anger. Eyes locked in on enemy presence, the bull will propel the full force of its mass against it. A message is clear; the Task Force will bring the fight to the enemy. Along with this central theme of attack prowess, a unity theme shares top billing with a strong presence and display upon the barrier. The motto, “One Team, One Fight,” is highlighted with large lettering and identifies the priority of Brigade units in support of one another. This is further evidenced by the display of Task Force member insignias at the barrier’s base. In total, the 34th CAB’s war paint portrays the Task Force as combat ready and team unified.



Figure 17. Headquarters, Headquarters Company, 50th Infantry Brigade Combat Team

A13. Unit: Headquarters, Headquarters Company, 50th Infantry Brigade Combat Team.
Service: New Jersey Army National Guard, Lawrenceville, NJ.
Date of Deployment: 2008-2009.

Headquarters, Headquarters Company from the 50th Infantry Brigade Combat Team creates a barrier announcing its identity as a defender of freedom. To illustrate this theme, three insignias are depicted across the barrier's mid section, and the bold letters of the motto, "Defending Freedom," slant in a protective forward "v" formation. A further theme aspect is recognized in the central position of the dragon, which stands behind the insignia as a symbol of power and might. These symbols are not meant to be passive. The brigade exists and maneuvers upon the battlefield as an impregnable fortress for the

fighters of freedom. The blue color emphasis identifies the Combat Team with its home station and nickname, Jersey Blues.⁷⁴



Figure 18. 56th Infantry Brigade Combat Team, 36th Infantry Division

A14. Unit: 56th Infantry Brigade Combat Team, 36th Infantry Division.

Service: Texas Army National Guard.

Date of Deployment: 2009-2010.

The 56th Infantry Brigade Combat Team presents a barrier that is precise in its organization and meaning. Two inscribed messages are of particular note, the first of which is the mission designator, “Tip of the Spear.” This phrase indicates the forward position of the 56th IBCT in engaging the enemy. In fact, the 56th’s arrowhead insignia

⁷⁴U.S. Army Center of Military History, “Army National Guard, Special Designation Listing,” <http://www.history.army.mil/html/forcestruc/spdes-123-arng.html> (accessed 15 December 2013).

is acquired from its parent organization, the 36th Infantry Division, which fought on front lines in World Wars I and II.

The second message broadcast on the barrier is the motto, “Assume Nothing, Leave no Doubt.” This statement reflects the 56th’s combat approach of being thorough in planning and overwhelming in force. It also demonstrates the American military doctrine of continuously evaluating the environment and enemy actions. Brigade Soldiers proudly display the American and Texas flags as they lead the Nation’s forces on the attack.



Figure 19. 56th Stryker Brigade Combat Team, 28th Infantry Division

A15. Unit: 56th Stryker Brigade Combat Team, 28th Infantry Division.
Service: Pennsylvania Army National Guard.
Date of Deployment: 2009.

The 56th Stryker Brigade Combat Team exhibits a barrier with three hallmarks. The first feature is the State of Pennsylvania incorporated into the design to reflect the brigade's home state pride. The second feature regards the strength of unity, illustrated with a heavy linked chain interconnecting unit insignias with the central 56th SBCT insignia. In combination with a backdrop of red-orange color, jagged lines, and forged armor, the unified insignias have the appearance of a fearsome, medieval-like weapon. The final feature is the signatures of brigade personnel around the barrier's exterior. The multitude of autographs adds to the barrier's forceful presence and implies unity of effort at the troop level.



Figure 20. 101st Aviation Brigade, 101st Airborne Division

A16. Unit: 101st Aviation Brigade, 101st Airborne Division.
Service: Army Active, Fort Campbell, Kentucky.
Date of Deployment: 2005-2006.

The 101st Aviation Brigade arrives to theater and creates a barrier pronouncing their strength, armament, and readiness for battle. The core element of this weathered barrier is an attacking dragon, which is exactly what one would expect from a Screaming Eagles brigade. The dragon is guided by a futuristic eagle-headed warrior with missile capability in hand. Pairing the two images implies legendary military might armed with the latest in military weaponry. In sum, the barrier oozes military tradition, aggression, and attacking prowess.

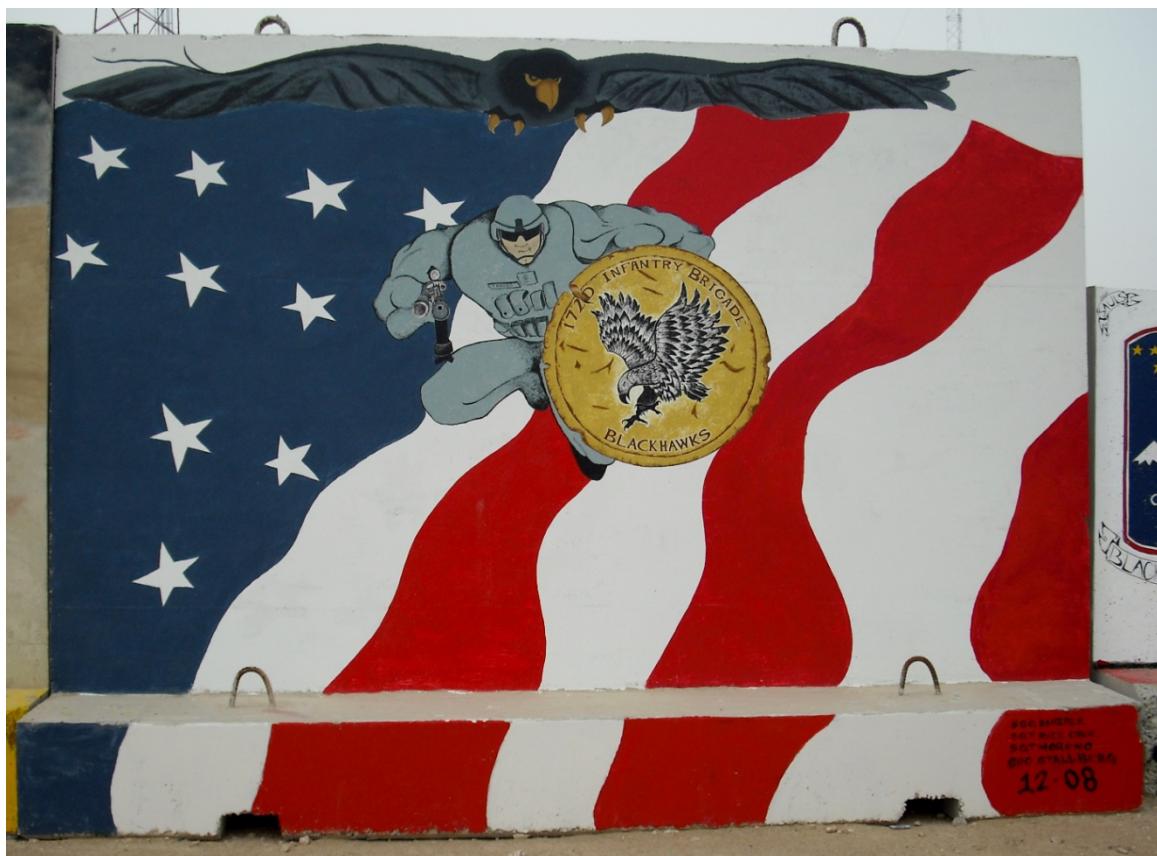


Figure 21. 172nd Infantry Brigade, V Corp United States Army Europe

A17. Unit: 172nd Infantry Brigade, V Corp United States Army Europe.
Service: Army Active, Grafenwoehr, Germany.
Date of Deployment: 2008-2009.

The 172nd Infantry Brigade chooses an exceptionally large, ten foot tall barrier to communicate its theme. Centrally illustrated upon the barrier is a Soldier of superhero appearance, and Robocop-like strength and armor. Backed by his black hawk companion, he runs to the battle with the sole purpose of defending America against its enemies.

Patriotism is perhaps the most prominent theme. The American flag encompasses the entire barrier, dwarfing the Soldier in comparison. The barrier's object of honor is not the Soldier, but the flag and nation it represents. Love for homeland and its defense are clearly communicated and set a patriotic standard.



Figure 22. 304th Sustainment Brigade

A18. Unit: 304th Sustainment Brigade.
Service: Army Reserve, March Air Reserve Base, Riverside, California.
Date of Deployment: 2008-2009.

The 304th Sustainment Brigade presents a barrier that is evocative of the legends of old. The central portion has the appearance of a tapestry, depicting a dragon that bears the unit insignia. Calligraphy style writing provides identifying details. In addition, the dragon is bracketed by two stained glass-like windows, one showing home station and the other Iraq. In total, the barrier scene reminds the viewer of their sacred obligation to country, duty, and mission. Sustaining American forces on the foreign battlefield is the brigade's priority.



Figure 23. 326th Area Support Group

A19. Unit: 326th Area Support Group.
Service: Kansas Army National Guard, Kansas City, KS.
Date of Deployment: 2008-2009.

The 326th Area Support Group produces a barrier promoting its Task Force mission, home station, and deployment period. However, its mascot, the Jayhawk, is the central feature and garners all the attention. The University of Kansas symbol is wittily adapted with Army combat uniform, Army combat helmet, 9 mm weapon, and combat boots. The associated moniker, “Liars, Cutthroats, and Thieves,” refers to pre-Civil War guerrilla fighters known as “Jayhawkers.” In general, they were perceived as outlaws with predatory habits of the hawk, and mischievous nature of the jay bird.⁷⁵ The resulting image is a bird that might not look threatening, but will send you to meet your maker when you least expect it.



Figure 24. Unit Unknown, Task Force Titan

A20. Unit: Unknown, Task Force Titan.
Service: Unknown.
Date of Deployment: Unknown.

⁷⁵Daniel Sutherland, “Jayhawkers and Bushwhackers,” The Encyclopedia of Arkansas History and Culture, <http://www.encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?entryID=2280> (accessed 3 January 2013).

This barrier is identified only by Task Force Titan. It emphasizes two images with few additional elements. The barrier depicts a formidable, sculpted Titan with weapon and shield in hand. The American flag looms largely behind him. The Titan may be interpreted as standing in defense of the Nation, or as a symbol of the Nation's might. The white eyes give him a god-like authority for his mission. The barriers vivid coloring adds to its portrayal of strength.

Adjutant General



Figure 25. 312th Adjutant General Postal Company

B1. Unit: 312th Adjutant General Postal Company.
Service: Army Reserve, Charlotte, North Carolina.
Date of Deployment: 2006-2007.

This weathered barrier announces the presence of the 312th Adjutant General Postal Company as part of the deployed forces. Their insignia depicts a cat stepping

forward and suggests action and “cat-like” speed. In addition, the cat is armed, has claws bared, wear combat boots and fierce expression. This illustrates that the company is ready and willing to deliver, and, if necessary, defend the mail in a hostile environment.

Further, it is noteworthy that the barrier’s blue color may be a nod to the unit’s branch, or to North Carolina sporting teams (N.C. Tar Heels and Carolina Panthers) whose colors are similar.

Air Defense Artillery



Figure 26. 1st Battalion, 1st Air Defense Artillery Regiment

C1. Unit: 1st Battalion, 1st Air Defense Artillery Regiment.
Service: Army Active, Fort Bliss, Texas.
Date of Deployment: 2000-2001.

The 1st Battalion, 1st Air Defense Artillery Regiment creates one of Camp Buehring’s first painted barriers. The central image is a rendering of artist Frank Frazetta’s, “Death Dealer,” representing a formidable and seasoned warrior. However, there is a slight twist on the death dealer image, which, in this case, holds a bloody sickle

instead of axe. This death dealer does not guard northern forests but the Middle Eastern desert, as does the 1-1st ADA. In addition to the warrior theme, the barrier makes note of the cooperation between the United States and Kuwait. Flags of both nations are given prominence on the barrier. For any Kuwaiti who sees the barrier, it is a confirmation of American military forces as an ally and friend.



Figure 27. 6th Battalion, 52nd Air Defense Artillery Regiment (Patriot)

C2. Unit: 6th Battalion, 52nd Air Defense Artillery Regiment (Patriot).

Service: Army Active, Ansbach, Germany.

Date of Deployment: 2001-2002.

The 6th Battalion, 52nd Air Defense Artillery Regiment illustrates their patriot air defense capabilities on a barrier that was created less than two months after the September 11, 2001 terrorist attacks upon America. The barrier depicts a saluting Soldier in desert camouflage who stands ready to faithfully fulfill the mission. In comparison to others, it is notable that this barrier does not feature a typical moniker such as fierce animal or movie hero. Rather, the central figure is the aptly chosen image of an

individual Soldier stepping up to serve and defend in a time of need. The ready and willing American Soldier is, perhaps, the greatest symbol of America's might.

In addition to the Soldier's readiness, the barrier highlights the cooperation of Kuwait and America. The ally's flag is given close proximity to the American flag. Summarily, this barrier is indicative of troop response after the terrorist attacks. The troops were ready to bring their skills to bear in the manner and place military leadership designated and planned.

Armor, Cavalry



Figure 28. 1st Battalion, 35th Armored Regiment

D1. Unit: 1st Battalion, 35th Armored Regiment.
Service: Army Active, Baumholder, Germany.
Date of Deployment: 2008-2009.

This barrier by the 1st Battalion, 35th Armored Regiment makes known that they are organized and prepared to execute the Task Force mission. It features a large,

centrally placed knight against a white background giving the viewer the impression that an honorable and capable defender is running into battle. In addition, this knight brings a legacy of experience with him into battle. He fights under the banner of Old Ironsides, the historic 1st Armored Division. Further, the knight has strength and endurance as indicated by the manner in which “Iron Knights” is given prominence and the word “Iron” appears in a larger font above the word “Knights.” Overall, the knight theme indicates the unit’s warrior spirit. The companies are listed as well and demonstrate the size of the fighting force.



Figure 29. 3rd Battalion, 66th Armored Regiment

D2. Unit: 3rd Battalion, 66th Armored Regiment.
Service: Army Active, Grafenwoehr, Germany.
Date of Deployment: 2008-2009.

The 3rd Battalion, 66th Armored Regiment arrives to the Area of Operations and gives notice that it is ready for battle and the Task Force mission. The barrier of choice is the larger ten foot variety, and the illustration is an adaptation of the unit's regimental insignia. The standard insignia is changed by incorporating the moniker within the design. The illustration depicts an armored knight with lance in a forward, attacking position, underscoring the unit's battle readiness. The strong and specific use of black and red base colors enhances the barrier's aggressive stance.



Figure 30. 1st Battalion, 131st Armor Regiment

D3. Unit: 1st Battalion, 131st Armor Regiment.

Service: Alabama Army National Guard.

Date of Deployment: 2005-2006.

Soldiers of the 1st Battalion, 131st Armored Regiment craft a memorable barrier. The chosen theme is a centrally positioned and exceptional artistic rendering of artist

Frank Frazetta's iconic "Death Dealer." The unit puts forth the imposing image of horse and rider to illustrate their battle readiness. The large axe, shield, Arabic writing, and the harsh desert panorama communicate that this death dealer is not to be trifled with. The motto "Treat 'Em Rough" affirms the warrior's dominant posture over the enemy. Further, words are translated to Arabic so that nothing will be lost in translation for non-English readers.



Figure 31. Company C, 2nd Battalion, 172nd Armor Regiment

D4. Unit: Company C, 2nd Battalion, 172nd Armor Regiment.
Service: Vermont Army National Guard, Bennington, VT.
Date of Deployment: 2005-2006.

The Soldiers from Charlie Company, 2nd Battalion, 172nd Armor Regiment are ready and unified in their mission. Their barrier features the regimental flag of the

Vermont National Guard as the backdrop. In the foreground, unit Soldiers are represented by the then popular use of darkened silhouettes. The silhouettes, which obscure rank, gender, age, and race, communicate a unified aspect about the company. In addition, the illustration appears to depict the Soldiers walking forward toward an assigned mission. The result is a simple and bold statement: Vermont is present and its Soldier's are unified and ready to complete the mission.



Figure 32. 3rd Squadron, 1st Cavalry Regiment

D5. Unit: 3rd Squadron, 1st Cavalry Regiment.

Service: Army Active, Fort Benning, GA.

Date of Deployment: 2007-2008.

The 3rd Squadron, 1st Cavalry Regiment creates a barrier announcing its arrival to the theater of operations. Information included in the barrier's design is the regimental insignia, cavalry red and white colors, and deployment dates. Central to the barrier is the unit's insignia. It bears the motto, "Animo et Fide," which translates, "Courageous and

Faithful.”⁷⁶ In total, this barrier is a good example of Soldier pride in their regiment and branch.



Figure 33. Troop G, 1st Cavalry Regiment

D6. Unit: Troop G, 1st Cavalry Regiment.

Service: Army Active.

Date of Deployment: 2008-2009.

The Soldiers of G Troop, 1st Cavalry Regiment announce their participation in Operation Iraqi Freedom. The Troop’s barrier design is very similar to that of the 3rd Squadron, 1st Cavalry Regiment’s barrier created a year prior (see figure 32). Similarities include; a centrally place regimental insignia, command team, cavalry red and white colors, and deployment dates. A notable difference between the two barriers is G Troop’s

⁷⁶Office of the Administrative Assistant to the Secretary of the Army, “1st Cavalry Regiment,” The Institute of Heraldry, <http://www.tioh.hqda.pentagon.mil/Catalog/Heraldry Multi.aspx?CategoryId=3109&grp=2&menu=Uniformed%20Services> (accessed 3 January 2014).

non-inclusion of higher headquarters identification. Perhaps this is a reflection of different priorities for company and field grade leadership. Over-all, this barrier provides a concise, no frills unit signature of its Iraq deployment.



Figure 34. 3rd Armored Cavalry Regiment

D7. Unit: 3rd Armored Cavalry Regiment.
Service: Army Active, Fort Hood, Texas.
Date of Deployment: 2007-2009.

The 3rd Armored Cavalry Regiment is an historic army unit that has greatly contributed to operations in Iraq. Through unit and cavalry insignias, three noted deployment periods, and a map of Iraq, the 3rd ACR's barrier illustrates legacy and authority. In case the viewer is not familiar with the regiment's historical legacy, a date of 1846 is also included in the context of "service to the Nation." The strong messages of pride and professionalism are aptly summarized with a historic quote on how legacy and

authority are acquired: “Brave Rifles! Veterans! You have been baptized by fire and blood and have come out steel.”



Figure 35. 4th Squadron, 3rd Cavalry Regiment

D8. Unit: 4th Squadron, 3rd Cavalry Regiment.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2008-2009.

Upon its arrival to theater, the 4th Squadron, 3rd Cavalry Regiment creates a barrier highlighting its historic attributes and elite Army identity. The carefully chosen symbols on display are the 3rd Regiment and Cavalry insignias, as well as the squadron’s “Longknife” moniker. These symbols, in combination with the pitch black background, give the barrier a threatening, pirate overtone. The squadron’s banner bends like a jolly roger in the night. These elements combine with an old world writing style to create a fierce impression.



Figure 36. 2nd Battalion, 5th Cavalry Regiment

D9. Unit: 2nd Battalion, 5th Cavalry Regiment.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2000-2001.

This early and weathered barrier by the 2nd Battalion, 5th Cavalry Regiment announces its mission, and gives prominent credit to all supporting elements of Task Force Cancer. The unit organization is noted, and supporting elements are honored by name and branch symbol. Patriotism and home station pride are also evident with the inclusion of the American and the Texas state flag.

The borders of the barrier are illustrated with artistic, science fiction warrior-like creatures. These savage muscled aliens resemble H. R. Giger's alien that was made popular by the Ridley Scott movies. To signify their aggressive and formidable battle skills, the creatures bear skull trophies upon their shoulders. When it comes to warfare, the aliens are the premier predator of their environment. The 2-5th Cavalry "Black Knights" would have us know that they are made from the same mold.



Figure 37. 6th Squadron, 6th Cavalry Regiment

D10. Unit: 6th Squadron, 6th Cavalry Regiment.

Service: Army Active, Fort Drum, New York.

Date of Deployment: 2008-2009.

This predominantly red and white barrier display by the 6th Squadron, 6th Cavalry Regiment, emphasizes its unit and cavalry pride. Primary symbols and messages are the squadron's insignia, common cavalry motto, and company insignias. Interestingly, the company insignias are clustered in close proximity to the squadron's, giving a perception of collaboration and community within the organization. However, the lower front area of the barrier garners the most attention. It leaves no doubt that Cavalry Soldiers love their motto pronouncement, "If You Ain't CAV, You Ain't!"



Figure 38. 5th Squadron, 7th Cavalry Regiment

11. Unit: 5th Squadron, 7th Cavalry Regiment.

Service: Army Active, Fort Stewart, Georgia.

Date of Deployment: 2008-2009.

The 5th Squadron, 7th Cavalry Regiment heralds its arrival to theater with an impressive barrier of a Native American Warrior riding his horse into battle. As the horse and rider arrive, they rear up in a show of experienced confidence. The powerful image is illustrative of the squadron's warrior spirit, preparation for combat and military tradition. Another primary aspect of the barrier is the display, and high profile placement of the company monikers. Their participation in the Task Force mission is critical for its success. In total, great attention to detail is evident in the 5-7th Cavalry's barrier display. The result is an homage to cavalry military strength and tradition which is evident to all.



Figure 39. 2nd Battalion, 8th Cavalry Regiment

D12. Unit: 2nd Battalion, 8th Cavalry Regiment.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2006-2008.

With a split scene format, 2nd Battalion, 8th Cavalry Regiment's barrier is designed to accentuate two central themes. In the first theme, 2-8th Cavalry Soldiers show pride in their unit and portray their courage and aggressiveness in war with a stallion moniker. In the second theme, 2-8th Cavalry Soldiers illustrate a noble eagle to convey patriotism and a strong defensive stance. Also remarkable about this barrier are the format, colors, and a folk art reminiscence that exudes a grassroots identity and patriotism. Further, the use of folk art images and lettering recalls an early American authority. Pride in country and potency in battle are clearly evidenced.



Figure 40. 2nd Battalion, 8th Cavalry Regiment

D13. Unit: 2nd Battalion, 8th Cavalry Regiment.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2009-2010.

In this barrier theme, the 2nd Battalion, 8th Cavalry Regiment charges into battle with speed, tradition, strength, and numbers. In characteristic fashion, a cavalry Soldier courageously leads the charge. The integration of the old west Cavalryman with modern day armor is an effective telling of the storied cavalry tradition. The painting is executed with such fine detail and dimension, a photo-like illustration results. Even the saber gleams in the sunlight. Courage, speed, aggressiveness, and weaponry are so effectively illustrated; a motto is neither added nor needed.



Figure 41. Headquarters, Headquarters Company, 2nd Battalion, 8th Cavalry Regiment

D14. Unit: Headquarters, Headquarters Company, 2nd Battalion, 8th Cavalry Regiment.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2009-2010.

Upon its arrival to theater Headquarters, Headquarters Company, 2nd Battalion, 8th Cavalry Regiment creates a barrier that emphasizes cavalry association, company leadership, and company organization. Prominence is given to the unit's cavalry association, and the designated logo illustrates a rearing steed with flowing mane. Identified as a "Warhorse," a surrounding white spotlight heightens its representation of the company. Cavalry red and white colors are also dominant. An additional noteworthy element is the company's listing of staff sections and leadership personnel. Such a listing differentiates this barrier from others and demonstrates recognition of leaders serving in key positions.



Figure 42. Company C, 2nd Battalion, 8th Cavalry Regiment

D15. Unit: Company C, 2nd Battalion, 8th Cavalry Regiment.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2009-2010.

The 2nd Battalion, 8th Cavalry Regiment, Charlie Company Cobras are the enforcers of their battalion. They are ready to bring a “gloves off” fight to the enemy. This barrier communicates a down and dirty ferociousness. Company and platoon related images include a cobra, skull trophies, grim reaper, grizzly bear, and fire. Written messages of “shoot ‘em in the face,” and “kick ‘em in the junk,” connote an experienced backyard brawler or street thug ideal, emphasizing that this company is not to be messed with. In addition to the battle spirit exuded by the artwork and messages, the recorded names of all company members on the barrier’s base portray unity within the organization.



Figure 43. Company D, 2nd Battalion, 8th Cavalry Regiment

D16. Unit: Company D, 2nd Battalion, 8th Cavalry Regiment.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2009-2010.

The 2nd Battalion, 8th Cavalry Regiment Delta Company “Demons” publicize their deployment with a barrier that emphasizes their company element within a cavalry battalion. To this end, the deployment period is boldly announced, and the sharp images of a demon and crossed sabers are overlaid to emphasize the company’s mascot and branch affiliation. The entire presentation is clean, and arranged with precise lettering and crisp lines suggestive of strong company organization and structure.



Figure 44. : Forward Support Company E, 2nd Battalion, 8th Cavalry Regiment

D17. Unit: Forward Support Company E, 2nd Battalion, 8th Cavalry Regiment.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2009-2010.

The barrier created by 2nd Battalion, 8th Cavalry Regiment's Echo Forward Support Company, pointedly declares its heavily armed status and deadly force response to enemy aggression. The centrally placed warrior has a medieval barbarian appearance that suggests he will fight back with violent and unrelenting power. He is depicted as bearing several weapons to imply that he is skilled in various armaments. In addition, there are sharp, pointed edges to the writing and illustration. This furthers the message that the regiment is ready to execute the mission and will have the final word. Red and white cavalry colors dominate the barrier, adding to its forceful nature.



Figure 45. 6th Squadron, 8th Cavalry Regiment

D18. Unit: 6th Squadron, 8th Cavalry Regiment.

Service: Army Active, Fort Stewart, Georgia.

Date of Deployment: 2007-2008.

The 6th Squadron, 8th Cavalry Regiment produces a barrier heralding its cavalry association, unit organization, leadership personnel, and deployment period. This older weathered barrier features a central mustang moniker that is bracketed by lists of the unit's company organization and leadership personnel. A steam or smoke-breathing mustang represents an arriving unit that is fired up and raring to go. However, this is not just any mustang. It has the distinction of being a cavalry mustang. The unit's split banner is included to affirm the cavalry and regimental affiliation, and its purple tone is likely due to unavailability of red. In addition to the moniker and cavalry theme, the unit found it vital to include organization and leadership personnel, demonstrating its capacity for the mission.



Figure 46. Command Mobility Detachment, 6th Squadron, 8th Cavalry Regiment

D19. Unit: Command Mobility Detachment, 6th Squadron, 8th Cavalry Regiment.

Service: Army Active. Fort Stewart, Georgia.

Date of Deployment: 2007-2008.

The Command Mobility Detachment from 6th Squadron, 8th Cavalry Regiment creates a barrier that portrays pride in mission, branch, and personnel. A central image of a Pegasus-winged mustang, with flaming hooves and flowing mane, dominates the barrier. The connotation is a unit advancing to its mission with strength, speed, and force. Pride in branch is shown with unit insignia and the split screen cavalry colors. In this case purple was most likely used due to the unavailability of red. Finally, the unit comprehensively lists its leadership and personnel signifying the importance of each for the unit and mission.



Figure 47. 6th Squadron, 17th Cavalry Regiment

D20. Unit: 6th Squadron, 17th Cavalry Regiment.

Service: Army Active, Fort Wainwright, Alaska.

Date of Deployment: 2008-2009.

The 6th Squadron, 17th Cavalry Regiment exhibits a creative barrier to communicate its arrival from a distant land, battle readiness, and its Task Force mission. There is a mesmerizing, mystical, and enduring quality to this barrier. The large Pegasus wings, aurora borealis, Alaskan mountains, and cavalry horseman remind one of a studio logo that would be shown at the beginning of movie. It is almost as if one's about to hear a story unfold. However, the black and white message of the barrier brings the onlooker back down to earth with the reality of combat. This barrier declares the Soldiers' courageous pledge, "Out Front, Sir." The pledge is a response to the call of duty, for where the troops are needed, that is where they will be.



Figure 48. 3rd Squadron, 61st Cavalry Regiment

D21. Unit: 3rd Squadron, 61st Cavalry Regiment.

Service: Army Active, Fort Carson, Colorado.

Date of Deployment: 2006-2007.

The 3rd Squadron, 61st Cavalry Regiment brings leadership, structure, and lethal force to its mission in Iraq. The barrier's central image is borrowed from the 61st Cavalry Regimental coat of arms. It features an angry, red-eyed panther that holds a tank track in its fangs. The image proclaims swift, skilled, crushing, and agile life-taking force against the enemy. In addition, large stenciled monikers and names of leaders surround the panther. This suggests a pack mentality, unity of purpose, and coordinated action. The regimental motto, "Forging Destiny," is a statement that the 3– 61st CAV is creating the future.



Figure 49. Troop A, 1st Squadron, 151st Cavalry Regiment

D22. Unit: Troop A, 1st Squadron, 151st Cavalry Regiment.

Service: Arkansas Army National Guard, Warren, AR.

Date of Deployment: 2007-2008.

Soldiers from Troop A, 1st Squadron, 151st Cavalry Regiment arrive to Operation Iraqi Freedom and create a barrier proclaiming their great pride in the Cavalry. The sparse use of images and lettering upon the barrier invites the viewer to focus in on the moniker and message. In homage to the toughness and lethal capability of the Cavalry, the message reads, “On the eighth day God created Scouts, and all hell stood at attention.” In other words, cavalry scouts are created to fight the forces of evil and the wicked fear them. The moniker, “Regulators,” is a reference to the most famous of American western outlaws, Billy the Kid, who with his fellow posse fought against a corrupt sheriff in New Mexico’s Lincoln County War. Consequently, the “Regulator” moniker conveys deadly western posse justice that will track and vanquish the wicked.



Figure 50. 2nd Squadron, 183rd Cavalry Regiment

D23. Unit: 2nd Squadron, 183rd Cavalry Regiment.
Service: Virginia Army National Guard.
Date of Deployment: 2007-2008.

The 2nd Squadron, 183rd Cavalry Regiment presents a double-wide barrier illustrating modern-day Soldiers who are united in purpose to complete Task Force Saber. As dawn breaks over the horizon, Soldiers face the coming mission with individual responsibilities and challenges. Unity is also illustrated by the silhouetted aspect of the Soldiers which obscures rank, gender, age, and race.

The left banner reveals a prominent blue and grey 29th Infantry Division symbol, to which the 2-183rd belongs.⁷⁷ The symbol appears as a comet and tail streaking across the horizon. The red and white tail portions of the comet list the unit's companies. In sum, this barrier is a thoughtful creation of facing an unknown future with a vision of glory and unity.

⁷⁷The symbol represents the unity achieved when Civil War Soldiers from North and South (who fought against one another) came together after the war. See CW2 John Listman, JR. (Ret), "Virginia National Guard. Serving Commonwealth and Country," <http://vko.va.ngb.army.mil/virginiaguard/history/overview.html> (accessed 18 December 2013).

Aviation



Figure 51. 1st Attack Reconnaissance Battalion, 1st Aviation Regiment

E1. Unit: 1st Attack Reconnaissance Battalion, 1st Aviation Regiment.

Service: Army Active, Fort Riley, Kansas.

Date of Deployment: 2007-2009.

Upon arrival at Operation Iraqi Freedom, the 1st Attack Reconnaissance Battalion, 1st Aviation Regiment creates a barrier showcasing its combat aviation capabilities. The western themed barrier scene presents a silhouetted Apache helicopter flying in a murky desert sky. Meanwhile below, a Gunfighter figure reminiscent of a Clint Eastwood cowboy, portrays a cool and steady demeanor. The picture communicates the unit's confidence of operating within an austere and dangerous environment. On either side of the artistic scene, the battalion has listed the Gunfighter's posse by name and call signs.



Figure 52. Company F, 2nd Battalion (General Support), 1st Aviation Regiment

E2. Unit: Company F, 2nd Battalion (General Support), 1st Aviation Regiment.

Service: Army Active, Fort Riley, Kansas.

Date of Deployment: Likely 2007-2008

The 2nd Battalion (General Support), 1st Aviation Regiment Foxtrot Company creates a barrier broadcasting its unit personnel, moniker, and aviation branch. Although the left side of the barrier may at first appear unfinished, it actually contains the listing of unit personnel that weathering has almost erased. The prominent placement of personnel names indicates that all team members are valued.

The central phantom moniker has a ghostly appearance. It represents a unit that is stealthy and whose many critical actions of support occur without notice. In addition, the right side of the barrier depicts a control tower with fixed and rotary aircraft flying overhead. Undoubtedly, air traffic control is one of the support elements offered by the battalion.



Figure 53. 1st Battalion (Attack), 10th Aviation Regiment

E3. Unit: 1st Battalion (Attack), 10th Aviation Regiment.

Service: Army Active, Fort Drum, New York.

Date of Deployment: 2008-2009.

The 1st Battalion (Attack), 10th Aviation Regiment “Tiger Sharks,” present a barrier that stands out for its artistic design and precision. The multi-dimensional perspective, coordination of colors, and sharks tooth-like lettering add to its striking quality. The central moniker features a “Tiger Shark” tenaciously breaking through barriers to devour its prey. This predator is armed to the teeth with missiles and high caliber weapons. In addition, the motto, “Strike at Night,” communicates the unit’s capability and effectiveness in executing night-time missions. Similar to the way a shark sneaks up on its unobservant prey, 1-10th will attack the enemy with stealth. In sum, the barrier reveals pride in unit and mission capability.



Figure 54. 2nd Battalion, 10th Aviation Regiment

E4. Unit: 2nd Battalion, 10th Aviation Regiment.

Service: Army Active, Fort Drum, New York.

Date of Deployment: 2008-2009.

The 2nd Battalion, 10th Aviation Regiment displays a barrier with intricate detail and professional artistry. A scene is painted of a desert city that peacefully rests under the giant wings of the “Knighthawks.” The wings stretch across the starry sky and completely encompass the city below. For some, this calls to mind the scripture from Psalm 91:4: “He will cover you in his feathers. He will shelter you with his wings.” Consequently, the barrier exudes a protective, watchful, and peaceful message that is reminiscent of a nativity scene. In addition, old English style calligraphy adds to the feeling of well established authority. In total, the barrier indicates the mission goal of the “Knighthawks” to rule the skies over Iraq, stand guard against the enemy, and serve as a protector of peace.



Figure 55. 3rd Battalion (General Support), 10th Aviation Regiment

E5. Unit: 3rd Battalion (General Support), 10th Aviation Regiment.

Service: Army Active, Fort Drum, New York.

Date of Deployment: 2008-2009.

The 3rd Battalion (General Support), 10th Aviation Regiment's barrier points to its mission capacity and capability. Rich in symbolism and imagery, the barrier's focus is the Phoenix, a sacred eternal bird that is reborn through fire. The distinctive Charon's obol in the bird's mouth confirms that it has passed through death and returned. Hence, the 3-10th seems to communicate that it has been tested to the point of death and cannot be defeated. By day or by night, it has supremacy over Iraqi skies.

The barrier also seems to include the Phoenix theme in regard to unit mission. Below the Phoenix, a section of the city has been destroyed by battle. There is no security or prosperity for the inhabitants. However, in the Phoenix's wake, a city rests securely under clear blue skies. The resulting symbolism is that the 3-10th's mission is to bring

security in order that the destroyed Iraqi villages may be reborn and prosper. This symbolism is strengthened through the contrast of the night, and a new day dawning.



Figure 56. 1st Battalion, 101st Aviation Regiment

E6. Unit: 1st Battalion, 101st Aviation Regiment.
Service: Army Active, Fort Campbell, Kentucky.
Date of Deployment: 2005-2006.

There is no room for doubt that the 1st Battalion, 101st Aviation Regiment has arrived to theater with an unwavering, aggressive attitude toward enemies. The 1-101st's barrier features a battle scarred, specter-like aviator that is angry and ready for battle. The large scale of the aviator's head brings emphasis to the warfighting prowess of the personnel. The illustration captures a key element of war: the greatest weapon is not the armament, but the motivation of the warrior. Additionally, the large scale motto, "Expect no Mercy," written in red, serves as a warning to dissuade the enemy. The overall black background heightens awareness of the sober and dangerous nature of the battalion.



Figure 57. 1st Battalion, 114th Aviation Regiment

E7. Unit: 1st Battalion, 114th Aviation Regiment.

Service: Arkansas Army National Guard, North Little Rock, AR.

Date of Deployment: 2006-2007.

The 1st Battalion, 114th Aviation Regiment arrives to theater and paints a barrier expressing love of country, pride in America's Aviation forces, passion for the University of Arkansas football team, and a readiness to fulfill their support mission. The unit's patriotism is given prominence through the central image of the American flag, and their sole use of the colors red, white, and blue. This emphasis is closely followed by its support for the University of Arkansas football team, as illustrated by motto and mascot. Not to be overshadowed, mission focus is given highest placement on the barrier.



Figure 58. 2nd Battalion, 147th Assault Helicopter Battalion

E8. Unit: 2nd Battalion, 147th Assault Helicopter Battalion.

Service: Minnesota Army National Guard.

Date of Deployment: 2007-2008.

Soldiers from 2nd Battalion, 147th Assault Helicopter Battalion arrive to Operation Iraqi Freedom and create a barrier highlighting mission priority and company mascot imagery. Especially prominent are the large, distinct images and lettering which vociferously communicate the battalion's aggressive nature. Unit insignia and company mascots are all in attacking positions. In addition, the words "air assault" are illustrated with a dripping-blood effect. In sum, the large scale monikers and use of many colors results in a barrier that displays appreciation for the battle-ready companies within the battalion.



Figure 59. 2nd Battalion (General Support), 149th Aviation Regiment

E9. Unit: 2nd Battalion (General Support), 149th Aviation Regiment.
 Service: Texas Army National Guard (with Minnesota, South Carolina, and Oklahoma).
 Date of Deployment: 2008-2009.

Soldiers from 2nd Battalion (General Support), 149th Aviation Regiment display a poker themed barrier to announce their deployment. Card games and poker are common activities enjoyed by a majority of Soldiers, and it is not surprising that this is integrated into barrier art. This interesting barrier has finely detailed graphics and the concrete surface is made to appear as a card table. The four suits of a card deck are employed to incorporate the four states represented in the deployment.

The central theme suggests the unit has “card shark” abilities and all opponents are destined to lose. The battalion holds a winning hand with a joker’s wild card that allows them to designate their card in a game. Sucker enemies are dared to play at the 2-149th poker table.



Figure 60. Company B, 2nd Battalion, 149th Aviation Regiment

E10. Unit: Company B, 2nd Battalion, 149th Aviation Regiment.

Service: Texas and Oklahoma Army National Guard.

Date of Deployment: 2008-2009.

Bravo Company from 2nd Battalion, 149th Aviation Regiment arrives to Operation Iraqi Freedom and illustrates a barrier declaring its interstate cooperation. The blue and black 36th Infantry Division symbol represents Soldiers from the Texas National Guard, and the red and yellow 45th Infantry Division symbol represents those from the Oklahoma National Guard. The Red River is the tributary that separates the two states.

The motto, “Red River Brothers,” is especially significant because the two states are known for their intense football rivalry. It is made clear to the viewer that all rivalries are set aside and the unit mission takes primary focus. The central, skull-pilot image demonstrates the unit’s combat readiness.



Figure 61. Company C, 2nd Battalion, 149th Aviation Regiment

E11. Unit: Company C, 2nd Battalion, 149th Aviation Regiment.

Service: Texas and Oklahoma Army National Guard.

Date of Deployment: 2008-2009.

Charlie Company from 2nd Battalion, 149th Aviation Regiment proclaims its mission, patriotism, interstate cooperation, and religious background with this organized and finely painted barrier. Two aspects about this barrier that immediately gain attention are the precisely painted images, and the overt religious motto. The central insignia succinctly communicates mission, patriotism, and interstate cooperation. In addition, the company's critical medical transport mission is enhanced by the motto, "For the Ride of Your Life." Further, it is not surprising that a religious, scriptural motto is also included as the company is daily involved in life and death situations. The chosen scripture indicates a heart that is ready to serve, and hands that are ready to assist those in need.



Figure 62. Company D, 2nd Battalion, 149th Aviation Regiment

E12. Unit: Company D, 2nd Battalion, 149th Aviation Regiment.
Service: Texas Army National Guard (with Oklahoma and South Carolina).
Date of Deployment: 2008-2009.

Not unlike its fellow companies, Delta Company of 2nd Battalion, 149th Aviation Regiment proclaims its patriotism, interstate cooperation, and company mission upon arrival to Kuwait. Most notable about this barrier, is the dual central image. It is a reflection of America's cultural appreciation for patriotism, as well as fantasy worlds and creatures. In this instance, patriotism gets top billing with a flag covering two-thirds of the barrier. The second image is a rendering of the company's moniker, the mythical "Chupacabra." The fiendishly-fierce, cigar-smoking creature holds an oversized wrench to characterize company personnel as garage seasoned, with mission strength and capability.



Figure 63. 3rd Battalion, 158th Aviation Regiment

E13. Unit: 3rd Battalion, 158th Aviation Regiment.

Service: Army Active, Ansbach, Germany.

Date of Deployment: 2007-2008.

The 3rd Battalion, 158th Aviation Regiment presents a barrier announcing its arrival to theater, and its Task Force mission. This panoramic-style barrier communicates two primary messages. First, the 3-158th can accomplish its mission in any environment. Second, like a dark storm that approaches with great violence, the battalion is a force to be reckoned with.

The unit further personalizes the barrier by featuring its company designations on aircraft and ground elements. Courage and experience are portrayed by the flight of rotary aircraft through tornados and lightening. Each of the various supporting members is qualified to fulfill the mission and will weather any circumstance to that end.



Figure 64. 5th Battalion, 158th Aviation Regiment

E14. Unit: 5th Battalion, 158th Aviation Regiment.

Service: Army Active, Ansbach, Germany.

Date of Deployment: 2007-2008.

Against a backdrop of American and Iraqi flags, the 5th battalion, 158th Aviation Regiment provides a barrier showing that it has all personnel at the ready to accomplish the Task Force mission. First, the importance of American and Iraqi cooperation is understood and portrayed by painting the flags jointly, and in proportion to one another. Second, the importance of a Task Force team approach is illustrated by including insignia seals of all the supporting elements. In sum, this barrier is a fine example of America's military emblematically aligning, and displaying its forces in support of the goals of its civilian leadership. This battalion shows insight into the greater context of its mission.



Figure 65. 4th Battalion, 159th Aviation Regiment

E15. Unit: 4th Battalion, 159th Aviation Regiment. *Incomplete photo
Service: Army Active Fort Bragg, North Carolina.
Date of Deployment: 2005.

The 4th Battalion, 159th Aviation Regiment or company thereof, displays a barrier announcing its deployment to the theater of operations. The focus of the barrier is directed to the large, centrally placed insignia in which the deployment year is noted. As indicated by the small size and deployment date, this barrier was created during the early years of Operation Iraqi Freedom. In addition to the unit affiliation, home station is also given recognition.

The unit conveys pride with the precision painting, shading, and detail of their barrier. The careful application of the painted surface allowed it to endure for years without significant weathering. In addition, the professional artistry would, undoubtedly, serve as inspiration for those to follow.



Figure 66. Headquarters, Headquarters Company, 1st Battalion, 171st Aviation Regiment E16. Unit: Headquarters, Headquarters Company, 1st Battalion, 171st Aviation Regiment. Service: Georgia Army National Guard. Date of Deployment: 2004-2005.

Headquarters, Headquarters Company, 1st Battalion, 171st Aviation Regiment arrives from Georgia and displays a barrier with a moniker reminiscent of their State University's mascot. However, what is especially notable about the barrier's design are the military branch insignias which encircle the moniker. The insignias most likely represent the varied support that Headquarters Co. provides to the battalion. In addition to the branch insignias, the company includes its unit identification and deployment period as well. In sum, the "Bulldog's" barrier illustrates the company's pride in its support mission.



Figure 67. Companies C & E, 1st Battalion, 189th Aviation Regiment

E17. Unit: Companies C & E, 1st Battalion, 189th Aviation Regiment.

Service: Montana Army National Guard (with Arizona).

Date of Deployment: 2002.

Companies Charlie and Echo from 1st Battalion, 189th Aviation Regiment create a barrier with three images that garner equal attention. The central image of the rotary aircraft informs viewer of the unit's task force function. The two large flags, one on each side of the central image, represent Arizona and Montana. In combination, they demonstrate unit member pride, and establish "street credibility" for the home station in a deployed environment.

The barrier's communication priorities are mission, home station, and unit identification. However, what makes this barrier unique is its vintage. The mission information indicates that the barrier was created prior to Operation Iraqi Freedom. The

timeline of Operation Desert Spring was December 31, 1998, through March 18, 2003, whereas OIF began March 19, 2003.



Figure 68. Company C, 2nd Battalion, 211th Aviation Regiment

E18. Unit: Company C, 2nd Battalion, 211th Aviation Regiment.
Service: Minnesota Army National Guard (with Georgia and Iowa).
Date of Deployment: 2008-2009.

Soldiers from 2nd Battalion, 211th Aviation Regiment's Charlie Company arrive to Operation Iraqi Freedom proclaiming their Air Ambulance mission and home state pride. The striking barrier features an aviator skull with headdress against a Red Cross backdrop. A skull image does not always imply death, as in this case, it illustrates knowledge and fortitude in managing life and death situations. Further, its headdress connotes a chief-like leadership style. This barrier also gives regard to the home stations

of unit personnel. Artistically, images are outlined in white causing them to further stand out against the intensity of a black background.



Figure 69. Company C & D, 2nd Battalion (General Support), 238th Aviation Regiment E19. Unit: Company C & D, 2nd Battalion (General Support), 238th Aviation Regiment. Service: Indiana Army National Guard.
Date of Deployment: 2007-2008.

Charlie and Delta Companies from 2nd Battalion (General Support), 238th Aviation Regiment illustrate a desert scene barrier. The tableau features an air ambulance helicopter flying toward what appears to be smoke from combat activity in the distant mountains. Darkened clouds lend a threatening element to the scene. The unit's motto, "No Matter What," avows that despite the dangers, the companies will always perform their mission and evacuate injured personnel. Of additional note, scrolls are illustrated on

either side of the desert vista. It is likely that they once displayed names of unit personnel that have now faded in the desert sun.



Figure 70. 277th Aviation Support Battalion, 10th Aviation Brigade

E20. Unit: 277th Aviation Support Battalion, 10th Aviation Brigade.

Service: Army Active, Fort Drum, New York.

Date of Deployment: 2008-2009.

The 277th Aviation Support Battalion, 10th Aviation Brigade manifests a barrier displaying its patriotism and mission enthusiasm. The central image exudes love for country and is illustrative of the revolutionary and pioneer time periods. It is the type of image a Soldier from World War II would have tattooed on their arm as an act of patriotism. The image reminds the viewer of America's foundational values of freedom and liberty. In addition, the motto, "Two Scoops of Hooah," is a reference to possessing a double dose of Army enthusiasm. Just like Raisin Bran puts not one, but two scoops of

raisins in the cereal box, the 277th ASB completes the mission with an extra measure of motivation.



Figure 71. 563rd Aviation Support Battalion, 159th Combat Aviation Brigade
E21. Unit: 563rd Aviation Support Battalion, 159th Combat Aviation Brigade.
Service: Army Active, Fort Campbell, Kentucky.
Date of Deployment: 2005-2006. *Incomplete photo

The 563rd Aviation Support Battalion, 159th Combat Aviation Brigade's barrier announces the unit's pride in its organization. The unit moniker also displays a hyper eagerness to engage the mission. A Tasmanian devil cartoon character is, perhaps, the perfect moniker for an aviation related battalion. The horned cartoon character spins around like a dirt devil and makes a loud motor commotion similar to that of a rotary

winged aircraft. In addition, the unit personalizes its Tasmanian devil with an Air Assault shoulder tattoo, demonstrating its pride in association with the 101st Airborne Division.



Figure 72. 834th Aviation Support Battalion, 34th Aviation Brigade

E22. Unit: 834th Aviation Support Battalion, 34th Aviation Brigade.
Service: Minnesota Army National Guard (with Iowa, Oklahoma, and West Virginia).
Date of Deployment: 2008-2009.

The 834th Aviation Support Battalion, 34th Aviation Brigade's barrier heralds a full complement of air and ground assets to showcase its support mission. The barrier uses a panoramic vista, image size, shadowing technique, and the suggestion of movement to create a three-dimensional effect. This communicates that the 834th ASB is active in fulfilling its mission. In addition, the unit's appreciation for hockey and its sense of humor is also conveyed. The motto, "Let's Play Hockey," is inscribed upon a sand dune and a hockey puck is shown impacting against the sand. Lastly, the finely detailed

artwork and lettering show careful craftsmanship that speaks of the unit's pride in presentation.



Figure 73. Theater Aviation Single Manager

E23. Unit: Theater Aviation Single Manager.

Service: United States Army.

Date of Deployment: 2006.

Theater Aviation Single Manager creates a barrier with a lone focus of a Tasmanian devil moniker. The TASM is a theater support element that assists aviation related organizations and missions. The moniker with wrench and rotary aircraft in mouth, humorously illustrates the unit's aircraft maintenance support capability. Of

additional note, the barrier is signed by its illustrator, demonstrating pride in the artwork, as well as the desire of many to leave record that “I was here.”

Civil Affairs



Figure 74. Headquarters, Headquarters Company, 425th Civil Affairs Battalion

F1. Unit: Headquarters, Headquarters Company, 425th Civil Affairs Battalion.
Service: Army Reserve, California.
Date of Deployment: 2008-2009.

The Headquarters, Headquarters Company, 425th Civil Affairs Battalion from California creates a barrier with west coast style. The slogan, “shaku maku,” immediately sparks the viewer’s curiosity and once the meaning is ascertained, a chuckle ensues. Translated, “shaku maku” is the American greeting, “what’s up?”⁷⁸

⁷⁸ArmyAdvice.com, “This is my Iraqi word for the day,” <http://armyadvice.com/blogs/gijohn/archive/2005/10/12/13216.aspx> (accessed 5 January 2014).

Several other barrier aspects are also noteworthy. First, the company's head hunter moniker with dripping blood lettering is alarmingly well crafted. Second, the cryptic motto, "We do Questionable Things for Questionable People," is discreetly placed on the barrier where it might not gain notice at first glance. It includes crosshairs in all the "o" letters, implying lethal things. All told, the company incorporates humor to reference the murky political situations in which it operates.

Engineers



Figure 75. Special Troops Battalion (Engineers), 1st Brigade Combat Team

G1. Unit: Special Troops Battalion (Engineers), 1st Brigade Combat Team.
Service: Army Active, Fort Worth, Texas.
Date of Deployment: 2009-2010.

Soldiers of the 1st Brigade Combat Team, Special Troops Battalion demonstrate esteem for their branch and organization with a crisp, clear, barrier presentation. Engineer

and Cavalry pride is especially evident with each branch receiving three symbols on the concrete canvas. The motto, “Clear the Way Essayons,” communicates the unit’s front line mission. In addition, the listing of personnel names gives honor to all unit members and demonstrates an “all for one” attitude. Further, the listing of names stresses the human element of deployment: real people are entering a battle zone and are in harm’s way.



Figure 76. Company B, 9th Engineer Battalion

G2. Unit: Company B, 9th Engineer Battalion.
Service: Army Active, Schweinfurt, Germany.
Date of Deployment: 2008-2009.

Bravo Company from the 9th Engineer Battalion announces its arrival to Operation Iraqi Freedom with the larger sized ten foot barrier. Sapper pride is readily apparent with the display of a gigantic centrally positioned castle with bomb cutouts for windows. Further, the masked, square jawed outlaw moniker looks like he could sling some dynamite. Humorously, the company also places the commander's name above the outlaw moniker, ascribing him its characteristics. Additional elements include the unit's "Rock Steady" motto indicating its modus operandi for the deployment, and the signatures of unit personnel on the barrier's foundation.



Figure 77. Forward Support Company, 20th Engineer Battalion

G3. Unit: Forward Support Company, 20th Engineer Battalion.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2006-2007.

The 20th Engineer Battalion, Forward Support Company announces its arrival to theater by illustrating a barrier with a red-eyed, dragon-like seahorse. In the process, the

FSC demonstrates how to transform a non-threatening unit moniker into something hostile by embellishing their seahorse with glowing red dragon-like eyes, smoke coming from its nostrils, and Godzilla-like spikes upon its back. This barrier is a particularly good example of how many warfighters identify with, and want to be represented by images of force and aggression when they are entering battle.



Figure 78. 40th Engineer Battalion, 2nd Brigade, 1st Armored Division

G4. Unit: 40th Engineer Battalion, 2nd Brigade, 1st Armored Division.
Service: Army Active Baumholder, Germany.
Date of Deployment: 2008-2009.

Upon its arrival to Kuwait, the 40th Engineer Battalion designs a barrier manifesting its unit organization and Task Force mission. This barrier presents a good balance of mission focus emphasis and recognition of supporting elements. The mission is given central placement and the supporting units are clearly presented and given equal proportion. The map of Iraq indicates that the city of Salmon Pak will be a primary location of its operations.

Perhaps the most striking and uncommon aspect of this barrier is its central image. A map highlighting Task Force Ram's Area of Operations (central Iraq) is placed on the back of battering-ram mascot. The map's horizontal black groove markings seemingly represent contours of the rams back. Hence, the image conveys that the central area of Iraq is supported by Task Force Ram. Depicted as aggressive and determined in focus, the ram indicates that the 40th Engineer Battalion will be unrelenting in securing its mission and providing support to the nation of Iraq.



Figure 79. Company B, 40th Engineer Battalion

G5. Unit: Company B, 40th Engineer Battalion.
Service: Army Active Baumholder, Germany.
Date of Deployment: 2008-2009.

The 40th Engineer Battalion's Bravo Company creates a barrier utilizing a bulldog image to declare its arrival for the Task Force Ram mission. While this is a common mascot choice for Bravo batteries or companies, this particular bulldog is overtly threatening and vicious. In this case, it is illustrated with blood dripping from its

teeth, an enormous spiked collar, and a chain leash with attached skull at the handle end. Having chewed off portions of the Bravo sign, this bulldog is depicted as bursting with energy and ready to fight. Of additional note, the “Bulldogs” moniker has been adapted to “Bull Doggs,” giving it street gangster credibility. To further enhance the aggressive theme, the Soldier’s firearm is shown burning through lead as shell casings are ejected in mass. All in all, the barrier implies a unit with attack readiness and street experience.



Figure 80. 130th Engineer Battalion (C) (W)

G6. Unit: 130th Engineer Battalion (C) (W).

Service: Puerto Rico Army National Guard.

Date of Deployment: 2006-2007.

The 130th Engineer Battalion from Puerto Rico arrives to theater and creates a barrier expressing avidity for homeland station, patriotism, and mission confidence. In a slight twist on the standard engineering castle identifier, the 130th paints a castle resembling the island's famous Fort San Felipe del Morro. Additional features include

the American and Puerto Rican flags, as well as a religious insignia reflecting a territory that identifies itself as almost entirely Christian.

The centrally placed unit mascot is the “gallito de pelea,” or fighting rooster, illustrated in the posture of attack. Like the fighting rooster, this unit is prepared to fearlessly face the enemy mano-a-mano. Of final note, this barrier has a remarkable folk art appeal, due to its homeland cultural themes and freehand lettering style.



Figure 81. 182nd Engineer Company, 101st Engineer Battalion

G7. Unit: 182nd Engineer Company, 101st Engineer Battalion.
Service: Massachusetts Army National Guard.
Date of Deployment: 2007-2008.

The 182nd Engineering Company conveys their home station identity and engineering abilities in this culturally influenced barrier. “Wicked pissah,” is Boston slang for either something of great merit, or something that is terrible. Humorously, and

perhaps purposefully, the intended meaning is not clarified on the barrier. Additional cultural references are the Celtic style script and the Boston Celtics mascot, Lucky the Leprechaun. In this case however, the leprechaun has one hand leaning on a rifle instead of a shillelagh, and the other hand balances a grenade rather than a basketball.

The company's moniker is the "Ravens," and the intended meaning of the chained raven is unclear. In Celtic tradition, ravens are associated with warfare and perceived as harbingers of doom.⁷⁹ Consequently, the chained raven may suggest the company has doom at their disposal to unleash. The illustration can also imply that the 182nd Engineer Company has subjugated the raven and no doom in war can befall them.



Figure 82. 186th Engineer Company

G8. Unit: 186th Engineer Company.
Service: Alabama Army National Guard.
Date of Deployment: 2006-2007.

⁷⁹Samantha Fleming, "Raven in mythology," <http://www.ravenfamily.org/nascakiyetl/obs/rav1.html> (accessed 21 December 2013).

The 186th Engineer Company's barrier warns of its ability to bring death to the enemy. The grim reaper and the black rose are two death themes that dominate. In this instance, they are combined to heighten the impact of each. The grim reaper with a black rose shoulder patch is meant to be perceived as a Soldier. The implication of the grim reaper pointing to the black rose is a clear warning to the enemy of their impending doom.



Figure 83. 341st Multi Role Bridge Company

G9. Unit: 341st Multi Role Bridge Company.
Service: Army Reserve, Fort Chaffee, Arkansas.
Date of Deployment: 2008-2009.

The 341st Multi Role Bridge Company arrives at Camp Buehring and creates a barrier that displays its engineer affiliation, mako moniker, unit identification, and for

amusement, the ubiquitous traveling gnome. The central image of the mako shark draws immediate attention. Known for its agility and fighting spirit, the mako lunges out of the water to devour its prey. Though the mako is a tropical shark, it is here shown bursting through a cement barrier to illustrate that it can attack in any environment. The tiny gnome is a humorous reference to the popular travel service advertising campaign which features the gnome traveling in every corner of the world. The combined elements of aggression and humor illustrate the dichotomy of emotions and the combination of intensity and humor that Soldiers experience in warfare.



Figure 84. Company C, 448th Engineer Battalion

G10. Unit: Company C, 448th Engineer Battalion.
Service: Army Reserve, Fort Buchanan, Puerto Rico.
Date of Deployment: Likely 2007.

Charlie Company Soldiers from 448th Engineer Battalion design a barrier which depicts pride in their Engineering branch and homeland of Puerto Rico. The Soldiers utilize symbols to communicate their message. With a central illustration designed to represent their home station, both lion and brick structure are images one would encounter in Ponce, Puerto Rico. The dome covered sentry box, known as a “garita,” is the unit’s insignia and represents Fort San Felipe del Morro. In addition, admiration for branch and unit is illustrated with the engineering symbol and unit crest. The unusual dark pink color was likely used due to the unavailability of red paint.



Figure 85. 510th Engineer Company, 20th Engineer Battalion

G11. Unit: 510th Engineer Company, 20th Engineer Battalion.
Service: Army Active, Fort Hood, Texas.
Date of Deployment: 2006 – 2007.

The 20th Engineer Battalion’s 510th Engineer Company advertises its theater arrival by painting a barrier with the engineer castle emblem, unit motto, and brigade

crest. Branch pride takes precedence with a large, center stage castle illustration. Respect for the chain of command is demonstrated by the inclusion of the 20th Brigade crest. Football rivalry between the First Sergeant and Commander also makes the stage with team symbols of the Arkansas Razorbacks and the Texas A & M Aggie.

The company's seahorse moniker has been adapted for the desert by incorporating centipede-like appendages and a scorpion stinger. In an Area of Operation known for scorpions and camel spiders, biting or stinging insects were high on the list of concerns. By incorporating the insect elements into the moniker, the company conveys that it will excel in the desert environment.

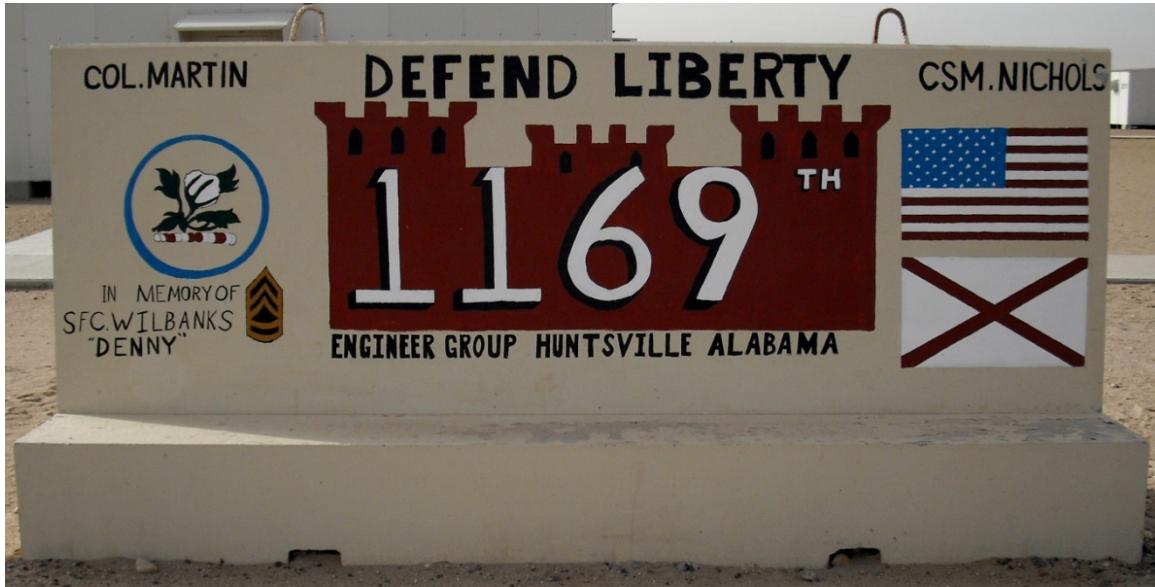


Figure 86. 1169th Engineer Group

G12. Unit: 1169th Engineer Group.
Service: Alabama Army National Guard, Huntsville, AL.
Date of Deployment: 2006-2007.

The 1169th Engineer Group's barrier shows branch esteem, patriotism, home state acclaim, and honor for unit member, Sergeant First Class Larry "Denny" Wilbanks. This barrier emphasizes branch identification and not unlike other engineering barriers, the castle takes center stage. The right side of the barrier is devoted to honoring the American and Alabama flags. The barrier's left side gives honor to a Soldier who was killed while home on emergency leave.⁸⁰ The memorial statement was written freehand, underscoring the personal nature of human loss.

Field Artillery



Figure 87. Battery A, 3rd Battalion, 6th Field Artillery Regiment

H1. Unit: Battery A, 3rd Battalion, 6th Field Artillery Regiment.
Service: Army Active, Fort Drum, New York.
Date of Deployment: 2005-2006.

⁸⁰Footage.net. "CNN image source, 2006-10-10," http://www.footage.net/VideoPages/Clip_cnn2_20056735.html (accessed 21 December 2013).

Alpha Battery from 3rd Battalion, 6th Field Artillery Regiment announces its arrival to Operation Iraqi Freedom with a barrier that gives tribute to its branch and higher organization. The central featured images are the large scale FA crossed cannons and the Marvel Comics' superhero, "The Thing," in Army uniform. The movie Fantastic Four was released during the same period this barrier was created. The movie featured what came to be an immensely popular superhero character, "The Thing," that was quickly incorporated into unit identity. The character's superhuman strength and goodness of heart make him an ideal moniker or mascot for any Army unit. Further, The Thing's smashing and clobbering actions are especially fitting for the Field Artillery branch. In sum, this barrier provides a good example of the way in which popular culture is sometimes assimilated into Army culture.



Figure 88. Headquarters, Headquarters Battery, 1st Battalion, 7th Field Artillery Regiment

H2. Unit: Headquarters, Headquarters Battery, 1st Battalion, 7th Field Artillery Regiment.
Service: Army Active, Schweinfurt, Germany.
Date of Deployment: 2006-2007.

The Headquarters, Headquarters Battery from 1st Battalion, 7th Field Artillery Regiment announces its arrival from Germany with a barrier that provides unit identification and pokes fun at unit personnel. The Outlaws are entertained with a light humored camaraderie that lists Soldier names next to a “wanted” poster. In jest, they are wanted for being especially “out of control.” Whether by intention or not, this barrier has the unique appearance of an old western wall with a wanted poster and random graffiti. Further, the unit moderately adapts FA branch symbolism to fit within the wanted poster design by substituting two six shooters in place of crossed cannons.



Figure 89. Battery C, 1st Battalion, 7th Field Artillery Regiment

H3. Unit: Battery C, 1st Battalion, 7th Field Artillery Regiment.
Service: Army Active, Schweinfurt, Germany.
Date of Deployment: 2006-2007.

Charlie Battery from 1st Battalion, 7th Field Artillery Regiment provides a barrier that communicates its moniker, branch, and unit organization. Dominating the barrier is a cobra with hooded appearance and poised to strike. The insignias placed upon the head region distinguish its authority as a king among cobras. Of note, as with a live cobra and its prey, there is something compelling about this cobras eyes. The message is clear: Charlie Battery enters the war zone ready to strike the enemy down.

An additional design aspect of the barrier was the allocated space for unit members to sign their names. Such allowance portrays a commonality and shared ownership within the group. It also provides an added means for unit personnel to be honored.



Figure 90. SVC Battery, 1st Battalion, 7th Field Artillery Regiment

H4. Unit: SVC Battery, 1st Battalion, 7th Field Artillery Regiment.
Service: Army Active, Schweinfurt, Germany.
Date of Deployment: 2006-2007.

The Service Battery from 1st Battalion, 7th Field Artillery Regiment presents a graffiti style barrier to publicize its unit identification, moniker, higher organization, and home station. The skull piles depicted at the base of the barrier combine with the large form of a snake, creating something loosely reminiscent of the 1982 movie, Conan the Barbarian. In that movie, an enormous snake slithered upon a pile of bones of the people it had eaten. Similarly, this barrier indicates a snake that eats people. However, the SVC BTRY has incorporated the additional element of a hand that holds the snake by the tail. This implication is a battery that has skill in handling serpents, as well as, the ability to unleash them upon the enemy. This barrier theme stands in contrast to that of 1-7 FA's Charlie Battery, which intimates the battery "is" the serpent (cobra).



Figure 91. Battery A, 1st Battalion, 21st Field Artillery Regiment

H5. Unit: Battery A, 1st Battalion, 21st Field Artillery Regiment.
Service: Army Active, Fort Hood, Texas.
Date of Deployment: 2008-2009.

Alpha Battery Soldiers from 1st Battalion, 21st Field Artillery Regiment assert their presence at Camp Buehring with a barrier that heralds unit identification, moniker, and mission to Camp Bucca detention facility. At first glance, the barrier's central image appears to be a gladiator or Spartan, but closer inspection reveals a shirtless detention guard with raised club. This is, perhaps, a controversial illustration, especially in the aftermath of the Abu Ghraib scandal. In addition, the chosen nickname, "Assassins," does nothing to ease a negative perception.

During Operation Iraqi Freedom many Soldiers were cross-trained into different jobs due to lack of available personnel. With their destination of the Camp Bucca confinement facility, it is apparent that this field artillery battery was cross-trained to work in a prison facility. In sum, Soldiers placed into different job skills were on a learning curve to gain wisdom and experience. Alpha Battery likely painted a muscled, shirtless prison guard resembling a Spartan to express their 11B warrior enthusiasm and connection with the popular 2006 action movie 300. However, their sensitivity to the military police work environment was yet to grow.



Figure 92. Battery C, 1st Battalion, 21st Field Artillery Regiment

H6. Unit: Battery C, 1st Battalion, 21st Field Artillery Regiment.
 Service: Army Active, Fort Hood, Texas.
 Date of Deployment: 2008-2009.

1st Battalion, 21st Field Artillery Regiment's Charlie Battery paints a barrier revealing its moniker, unit identification, and deployment destination. The battery's moniker is centrally placed and given plenty of space to garner primary focus. Comanche's were fierce warriors and Charlie Battery proudly adopts the identity.

The Comanche profile is painted white against a black backdrop. Whether by design or perhaps unintentionally, the components of the image allude to the famed "Comanche Moon." The "Comanche Moon" was a war maneuver whereby the tribe rode long distances on horseback at night under moonlight to conduct raids. The results of such actions instilled great fear into surrounding tribes. Further, the crossed tomahawks are a reference to the FA branch symbol of crossed cannons.



Figure 93. 4th Battalion, 27th Field Artillery Regiment

H7. Unit: 4th Battalion, 27th Field Artillery Regiment.

Service: Army Active, Baumholder, Germany.

Date of Deployment: 2008-2009.

The 4th Battalion, 27th Field Artillery Regiment heralds its arrival to theater with a barrier that features crossed cannons, wheel and track armament, unit identification, and unit leadership personnel. A desert work environment is illustrated with shadows upon dunes and vehicles to create the appearance of nighttime operations. This is confirmed with the explosion graphics emanating from behind the crossed cannons shield. The result is a barrier that provides insightful recognition that warfare is a twenty four hour operation, and many missions and maneuvers occur in darkness. In addition, focus is given to honoring battery leadership. The command teams are listed upon light yellow areas, giving correlation to the flares that shine in the night.



Figure 94. 2nd Battalion, 32nd Field Artillery Regiment

H8. Unit: 2nd Battalion, 32nd Field Artillery Regiment.

Service: Army Active, Fort Riley, Kansas.

Date of Deployment: 2007-2008.

The 2nd Battalion, 32nd Field Artillery Regiment kicks off its deployment with a barrier that puts forward its branch, regiment, unit motto, leadership, and batteries. The entirely red backdrop and center regimental crest with crossed cannons leaves no doubt as to the unit's branch and identity. Even at a great distance, this barrier is Field Artillery identifiable. In addition, the balanced distribution of color hints at a strong sense of organization. Adding to this aspect, all lettering is concisely painted and spaced. Further, the red, white, and blue colors, and "Proud American" moniker make this barrier a patriotic standout.



Figure 95. 1st Battalion, 82nd Field Artillery Regiment

H9. Unit: 1st Battalion, 82nd Field Artillery Regiment.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2009 – 2010.

The Dragons from 1st Battalion, 82nd Field Artillery Regiment introduce their unit mascot, insignia, and unit batteries upon arrival to theater. This barrier primarily communicates its information thru the use of image rather than word. Great detail and content are provided in the central panorama. In this scene, a large, red dragon flies protectively above Soldiers at work. The Soldiers have constructed a defensive perimeter and are shown protecting the entrance to a Forward Operating Base. A readied and responsive posture is the highlighted war fighting function. The rest of the barrier is devoted to the batteries and their nicknames.



Figure 96. 3rd Battalion, 82nd Field Artillery Regiment

H10. Unit: 3rd Battalion, 82nd Field Artillery Regiment.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2009-2010.

The 3rd Battalion, 82nd Field Artillery Regiment “Dragons,” use their barrier as a story telling scene to communicate their priorities. The unit mascot and insignia, branch insignia, and Paladin Howitzer weapon proficiency are each highlighted. While dragons are known to hoard gold treasure, this dragon presides over a heap of skulls instead. Surrounded by dirt and death, centipedes are the only living things in its presence. The dragon lair spans the entire concrete canvas. Its domain includes land and sea, day and night. Those who oppose it will not survive. In sum, this barrier renders a detailed and engaging story presence, and folk art appeal.



Figure 97. Headquarters Battery, 1st Battalion, 101st Field Artillery Regiment

H11. Unit: Headquarters Battery, 1st Battalion, 101st Field Artillery Regiment.

Service: Massachusetts Army National Guard.

Date of Deployment: 2006-2007.

Headquarters Battery, 1st Battalion, 101st Field Artillery Regiment boldly declares its arrival to Camp Buehring. Limited to the battery logo, unit identification, and the 26th Brigade Combat Team shoulder sleeve insignia, this barrier is striking because of the dominant central image. Undoubtedly, the skull positioned on a bamboo post represents the battery's "headhunter" moniker. Though the headhunter skull is a common emblem for headquarters batteries and companies, the one featured here is particularly menacing with blackened out upraised eye sockets. The skull and smoking crossed cannons are bookended by the 26th BCT shoulder sleeve insignia. In total, the battery's pride of branch and unit affiliation is readily evident.



Figure 98. Battery C, 1st Battalion, 103rd Field Artillery Regiment

H12. Unit: Battery C, 1st Battalion, 103rd Field Artillery Regiment.

Service: Rhode Island Army National Guard.

Date of Deployment: 2007-2008.

Soldiers from Charlie Battery, 1st Battalion, 103rd Field Artillery Regiment exhibit a multi-themed barrier that includes their moniker, motto, and regimental patch and crest. With its red background and cannon, the Field Artillery connection is quickly ascertained. However, there are a few unusual aspects about this barrier. First, the regimental patch is uncommon in that it displays crossed cannons with an anchor. Second, the green Chinese dragon is unusual in modern day Army heraldry. Due to its illustration and color, this dragon seems to portray abilities in cunning and craftiness.



Figure 99. Battery C, 2nd Battalion, 138th Field Artillery Regiment

H13. Unit: Battery C, 2nd Battalion, 138th Field Artillery Regiment.

Service: Kentucky Army National Guard.

Date of Deployment: 2007-2008.

Charlie Battery from 2nd Battalion, 138th Field Artillery Regiment presents a barrier with three centrally positioned themes. The first, a home state theme, is indicated by the Kentucky state outline and the complimentary University of Kentucky and University of Louisville symbols located in the upper corners of the barrier. The second theme is the Field Artillery battery identity that is proclaimed with crossed cannons, regimental insignia, and battery moniker. The third theme, is illustrated by a hand with lightning bolt extending down from the heavens, and has several possibilities. Symbols of lightning in the Field Artillery branch are connected to their patron, Saint Barbara. According to legend, she was beheaded by her father and he was then struck down and

killed by lightning.⁸¹ While the image of hand with lightning bolt could merely represent artillery (lightning) as the King of Battle, it could also be employed to indicate Charlie Battery has divine favor and authority. That Charlie battery might be divinely used to unleash judgment lightning (artillery) against enemies is a third interpretation.



Figure 100. Battery C, 2nd Battalion, 142nd Field Artillery Regiment

H14. Unit: Battery C, 2nd Battalion, 142nd Field Artillery Regiment.

Service: Arkansas Army National Guard.

Date of Deployment: 2007-2008.

The 2nd Battalion, 142nd Field Artillery Regiment, Charlie Battery Soldiers paint a barrier advertising their Field Artillery branch, Arkansas home station, and avidity for the University of Arkansas, Razorbacks, sports teams. The large, centrally placed unit insignia is primary and features a clever adaptation of skull and cross bones, to skull and

⁸¹MilitaryPhotos.Net, "Happy Saint Barbara, Patron Saint of the Artillery!," <http://www.militaryphotos.net/forums/showthread.php?220659-Happy-Saint-Barbara-Patron-Saint-of-the-Artillery!> (accessed 2 January 2014).

cannon bones. The close approximation of razorback and state images on either side, allow each theme to receive optimum attention. In addition, the deployment period is noted in a font reminiscent of computer data script typically seen in the opening of a vintage science fiction movie. This lettering style gives the observer an impression they are watching the start of movie where an exciting story will be revealed. Further, it also suggests that what is done in the deployment will be remembered in the future.



Figure 101. Headquarters, Headquarters Battery, 1st Battalion, 158th Field Artillery Regiment

H15. Unit: Headquarters, Headquarters Battery, 1st Battalion, 158th Field Artillery Regiment.

Service: Oklahoma Army National Guard.

Date of Deployment: 2008-2009.

Upon their arrival to Camp Buehring, Soldiers from Headquarters, Headquarters Battery, 1st Battalion, 158th Field Artillery Regiment paint a barrier advertising their moniker, unit identification, and deployment period. The dragon moniker rendering

appears to be half dragon, half fang-bearing devil, and threatens certain destruction. Its circularly cloaking wings are raised as if to warn the onlooker that they will be enveloped. Smoke and fire are added as standard dragon fare. In sum, this Field Artillery unit presents itself as a dragon that has been provoked and is poised to unleash hell with destructive “fires” upon the enemy.



Figure 102. Battery A, 1st Battalion, 163rd Field Artillery Regiment

H16. Unit: Battery A, 1st Battalion, 163rd Field Artillery Regiment.

Service: Indiana Army National Guard.

Date of Deployment: 2008-2009.

Soldiers from Indiana's Alpha Battery, 1st Battalion, 163rd Field Artillery Regiment present a Viking themed barrier with an attacking berserker, “awe of terror” symbol, and unit patch. The battery’s “Berserkers” moniker references elite Viking warriors who fought with fury during battle. In this illustration, a berserker is shown

cutting of the head of his enemy. This aspect deserves attention and reflection. During Operation Iraqi Freedom, Al Qaeda regularly filmed and posted on-line videos of group members cutting off the heads of their prisoners. Most Soldiers saw or were aware of the videos and every Soldier deployed to theater understood that if they were captured, decapitation was likely. In retort, this barrier implies that the enemy's heads are the ones to be cut off. Also of note, the artillery cross cannons are represented by two battle axes. Further, the choice of a blue-gray background adds to the icy northern effect.

Infantry



Figure 103. Company B, 1st Battalion, 6th Infantry Regiment

I1. Unit: Company B, 1st Battalion, 6th Infantry Regiment.
Service: Army Active, Vilseck, Germany.
Date of Deployment: 2008-2009.

Soldiers from Bravo Company, 1st Battalion, 6th Infantry Regiment arrive to theater and demonstrate their unity and readiness with this medieval themed painting.

Motivation to fight is key for victory in combat, and Bravo Company shows its battle readiness in this painting of noble knights rallying for war. The mounted knight leads the gathered mass of combatants in an enthusiastic battle roar. This painted scene reflects everything an army leader would desire from their Soldiers entering war. It expresses a well equipped, unified force, committed to the mission in the shadow of their impending battle. In artistic terms, this barrier's craftsmanship, storyline, and theme are exceptionally rendered.



Figure 104. 2nd Battalion, 28th Infantry Regiment

I2. Unit: 2nd Battalion, 28th Infantry Regiment.
Service: Army Active, Grafenwoehr, Germany.
Date of Deployment: 2008-2009.

The 2nd Battalion, 28th Infantry Regiment provides a barrier that displays its Task Force mission and unit organization with precision. The unit's moniker, in

combination with those of the companies, illustrates the depth of organization required to accomplish the mission. Especially notable about this barrier is the careful design of images and the meticulous artistic presentation. Combined, they promote the perception that the represented battalion is polished, organized and disciplined.



Figure 105. 1st Battalion, 110th Infantry Regiment

I3. Unit: 1st Battalion, 110th Infantry Regiment.
Service: Pennsylvania Army National Guard.
Date of Deployment: 2005-2006.

The 1st Battalion, 110th Infantry Regiment's barrier displays their unit identification, leadership, and deployment period. Elements of patriotism, history and tradition join to create a memorable barrier. Patriotism is evidenced by the American flag and eagle, which completely encompass the canvas to send a message of unrivaled devotion to country. History is often referenced in folk style artistry, and this barrier is reminiscent of America's colonial time-period and call to freedom. The traditional eagle

rendering recalls the enduring tenacity and overcoming spirit of the American people. A historically appropriate color palette further contributes to the old-world charm of this gem.



Figure 106. Company B, 1st Battalion, 114th Infantry Regiment

I4. Unit: Company B, 1st Battalion, 114th Infantry Regiment.
Service: New Jersey Army National Guard.
Date of Deployment: 2008-2009.

The 1st Battalion, 114th Infantry Regiment's Bravo Company creates a home style barrier depicting unit organization, deployment period, higher organization, and leadership personnel. New Jersey National Guard Soldiers use the right blend of organized and disheveled aspects to entertain with this barrier. They pull out all the stops and integrate the 50th Infantry Brigade Combat Patch with the New Jersey devil moniker lurking humorously behind. Around the central image, the unit companies apply their mascots which have the overall appearance of school-yard and back of your notebook

detention drawings. The combination is very effective. In sum, this painted barrier is a reflection of most army units: they know how to work hard and how to relax when appropriate.



Figure 107. Company C, 1st Battalion, 114th Infantry Regiment

15. Unit: Company C, 1st Battalion, 114th Infantry Regiment.
Service: New Jersey Army National Guard.
Date of Deployment: 2008-2009.

Charlie Company from 1st Battalion, 114th Infantry Regiment creates a home style barrier stating deployment period, higher organization, and home station. However, the main goal of this barrier rendering is to raise an alarm. The fiery red color and flame encircled devil demands attention. Wielding a shield and trident, the devil is presented in the manner of a Greek god waging war in cloud-like fire.

The purpose of raising the alarm is not to bring self-attention. The unit shares its identity with all men and women serving, and names of unit personnel are noticeably absent. The altruistic purpose of the alarm is revealed in the unit's inspiring message: "*This is when perfection becomes standard. Right here, right now. This is dedicated to all the men and women serving in the Armed Forces. Give 'Em Hell!! HOOAH.*" The warfighting motivation of the NJ National Guard is clearly found in their understanding that this war and their mission are real. With the standards of perfection, they will consistently give their best to support their brothers and sisters in arms. It is a reminder that all troops are in the war together and are mutually dependent for success. In addition it is an outstanding example of esprit de corps amongst America's fighting forces.



Figure 108. 3rd Battalion, 144th Infantry Regiment

I6. Unit: 3rd Battalion, 144th Infantry Regiment.
Service: Texas Army National Guard, Fort Worth, Texas.
Date of Deployment: 2007-2008.

The 3rd Battalion, 144th Infantry Regiment paints a barrier highlighting its Task Force mission, shoulder patch, unit shield, and unit organization. The two competing themes of this barrier are the Task Force Panther mission and the Texas Army National Guard. Task Force Mission gets center billing, as revealed by the central image and overall infantry-blue color of the barrier. However, references to “the great state of Texas” are incorporated with the inclusion of the Texas National Guard patch (36th Infantry Division), the Texas flag map, reference to the Fourth Texas Regiment, and the home station of Fort Worth, Texas.



Figure 109. 1st Battalion, 149th Infantry Regiment

I7. Unit: 1st Battalion, 149th Infantry Regiment.
Service: Kentucky Army National Guard.
Date of Deployment: 2006-2007.

The 1st Battalion, 149th Infantry Regiment's barrier packs a strong patriotic and military punch with a design that features the unit's motto, moniker, infantry branch, and command team. All of the images are centrally placed and cleverly layered one upon another. Starting from the back and moving forward one finds a star, crossed rifles, American flag, unit identification, eagle, unit moniker "Mountain Warrior," and unit motto "Defending Freedom," upon a stark white background. Such layering provides the message that the 1-149th positions itself as fighter and defender of our Nation. Portraying itself as the eagle that carries the American flag in time of battle, this unit declares a patriotic spirit that runs deep.



Figure 110. 1st Battalion, 153rd Infantry Regiment

I8. Unit: 1st Battalion, 153rd Infantry Regiment.
Service: Arkansas Army National Guard.
Date of Deployment: 2008-2009.

The 1st Battalion, 153rd Infantry Regiment paints a barrier that publicizes its organization, motto, and leadership. The barrier's design is meant to highlight the battalion's structure, thus reflecting the high value that the Army places upon organization. Images of company guidons and the names of leadership personnel are precisely colored and placed, giving the impression that they are lined up for inspection. In a variation on the standard infantry crossed rifles, the unit presents a large hunting knife and war hatchet symbol. This adaptation calls attention to the Warrior moniker which the battalion has chosen for combat inspiration.



Figure 111. Company C, 1st Battalion, 153rd Infantry Regiment

I9. Unit: Company C, 1st Battalion, 153rd Infantry Regiment.
Service: Arkansas Army National Guard, Malvern, AR.
Date of Deployment: 2008-2009.

In the same way that the eyes are windows to the soul, Charlie Company from 1st Battalion, 153rd Infantry Regiment creates a barrier that is a window into the heart of the

American Warrior. Three important aspects are revealed. The first and foremost aspect is love for country. The central feature of this barrier is not a unit symbol or motto, but a flowing American flag that stretches across the sky and time. Silhouetted Soldiers patrol before the flag's brilliance. In the shadow of its glory, they dutifully sacrifice their personal identity for the greater good of the Nation.

Second, the heart of the American warrior is also discovered in the correlation between the Soldier and the Comanche warrior. The warrior represents bravery, warfighting skill, and military intelligence. The modern Soldier is inspired, helped and guided by the Comanche sage. The Soldier follows in the footsteps of a seasoned and proven warrior.

The third featured aspect is observed in the humanity and facial features of the warrior and Soldier. Expressions of glee or war-lust are notably absent. Only necessity brings them to fight. Yet, fight they must and it is a stern jaw and stalwart determination that leads them into battle.



Figure 112. 1st Battalion, 175th Infantry Regiment

I10. Unit: 1st Battalion, 175th Infantry Regiment.
Service: Maryland Army National Guard.
Date of Deployment: 2007-2008.

The 1st Battalion, 175th Infantry Regiment paints a barrier revealing its heritage, current deployment, and unit identification. The battalion's identity of a storied past, is immediately apparent. The unit's Revolutionary War connection to the 5th Regiment and the Maryland Line is centrally proclaimed. In addition, the unit's participation in several other conflicts is also listed. The "Global War on Terror" will now join the record. In sum, an organization's appreciation of its origins and the traditions that follow is a value not often recognized in American culture today. Though we live in an age of "out with the old and in with the new," the 1-175th knows its history and from it draws inspiration to advance its legacy.



Figure 113. Company C, 1st Battalion, 179th Infantry Regiment

I11. Unit: Company C, 1st Battalion, 179th Infantry Regiment.

Service: Oklahoma Army National Guard, Edmond, OK.

Date of Deployment: 2007-2008.

The 1st Battalion, 179th Infantry Regiment's Charlie Company designs a barrier that includes unit identification, infantry appreciation, and the 45th Infantry Brigade Combat Team patch. With a dominant black background, top sail like banner with unit identification, and skull and cross rifles, this barrier calls to mind a pirate ship's Jolly Roger flag. As the Jolly Roger was historically flown when a pirate ship was on the attack, this units' threatening mode is on display. The 45th IBCT patch appears on either side of the central skull image suggestive of ships sailing alongside. These elements, combined with a bayonet through the skull, announce that this armada is primed for combat.



Figure 114. Company D, 1st Battalion, 179th Infantry Regiment

I12. Unit: Company D, 1st Battalion, 179th Infantry Regiment.

Service: Oklahoma Army National Guard, Ponca City, OK.

Date of Deployment: 2007-2008.

Delta Company from the 1st Battalion, 179th Infantry Regiment mixes hot rod culture with unit and company monikers to create a barrier detailing its unit organization and infantry skills. Hot rod culture has experienced a strong resurgence in America, and this is reflected in the Army as well. Fast, strong, or cool vehicles are typically desired. The Delta War Dogs have “souped” up a High Mobility Multipurpose Wheeled Vehicle (HMMWV) with engine and exhaust modifications, and added custom wheels and rims. As a result, the company has extra power and muscle to confront the enemy. The smoke from the gun barrel shows they are already acquiring targets. The “War Dog” gunner and 50 caliber weapon illustrated in a disproportionately large scale, serve to heighten the company’s message of warfighting prowess.



Figure 115. Company E, 1st Battalion, 179th Infantry Regiment

I13. Unit: Company E, 1st Battalion, 179th Infantry Regiment.
Service: Oklahoma Army National Guard, Stillwater, OK.
Date of Deployment: 2007-2008.

The 1st Battalion, 179th Infantry Regiment's Echo Company signals the beginning of its deployment by painting a barrier emphasizing moniker, infantry branch, and home station. The central image of this barrier is a three-headed "Hell Hound" rising up out of the darkest pit of hell. With three heads it can see in all directions and will not be caught unaware. In Greek mythology, this creature guarded the gates of hell with ferocious strength and the threat of a vicious bite. For the enemies of Echo Company, the terror of the Hell Hound is amplified, for upon its neck resides the 45th Infantry Brigade Combat Team symbol. In sum, Company E "Hell Hound" Soldiers confidently enter combat represented by a creature that maintains security from all directions, and whose bite is much worse than its bark.



Figure 116. Company A, 1st Battalion, 180th Infantry Regiment

I14. Unit: Company A, 1st Battalion, 180th Infantry Regiment.

Service: Oklahoma Army National Guard.

Date of Deployment: 2007-2008.

The 1st Battalion, 180th Infantry Regiment's Alpha Company presents a barrier that showcases its higher organizational patch (45th Infantry) and infantry association. In fact, the barrier is almost exclusively devoted to the crossed rifles and thunderbird. Placed against a yellow background, the images recall the old western frontier with its battles between Soldiers and Native American warriors. This time however, they are not in opposition but a joint force power. The spirit of the Native American warrior and the disciplined tradition of the infantryman are the banners that lead this Company into battle.



Figure 117. Company D, 1st Battalion, 180th Infantry Regiment

I15. Unit: Company D, 1st Battalion, 180th Infantry Regiment.*Incomplete photo
Service: Oklahoma Army National Guard.
Date of Deployment: 2007-2008.

Delta Company from 1st Battalion, 180th Infantry Regiment paints a barrier with its unit identification, home record, and moniker. The barrier depicts a devil-like emblem, a darkened sky, and a raging malevolent storm. The main theme is that the arrival of Oklahoma forces is an ill-omen for those who would oppose them. The clever motto, “On it or with it,” refers to buckling down and accomplishing the mission at hand.

Unique artistic details add to the barrier’s appeal. The Delta “D” in the night sky appears to be formed by lightning. Flaming letters and state map outline resemble a cattle brand, insinuating that the unit is making their mark. In sum, this barrier incorporates the supernatural, fantasy, and mystical worlds, all dear in American culture.



Figure 118. Company A, 1st Battalion, 200th Infantry Regiment

I16. Unit: Company A, 1st Battalion, 200th Infantry Regiment.

Service: New Mexico Army National Guard.

Date of Deployment: 2007-2008.

Company A, 1st Battalion, 200th Infantry Regiment demonstrates New Mexico state pride and uses its flag as inspiration for the barrier. The yellow background becomes a sunset sky that highlights carefully chosen silhouettes. The images on the left confirm pride in branch and State, while in the center, the unit's mission takes primary focus. The Task Force image is aggressive and depicts a stingray that swims not in water, but lava, has demonic red eyes, and flames rising off its back. On the right side of the barrier is a silhouette of an infantryman with weapon raised to the ready. The image is apt because despite the fact that war is often fought at a distance, the infantry Soldier must fight in close proximity. The motto, "Beyond the Standard," serves as the exclamation mark to

the barrier's message. Always seeking to improve, always seeking to be better is the drive of America's warfighters.



Figure 119. Team Foxtrot, 1st Battalion, 293rd Infantry Regiment

I17. Unit: Team Foxtrot, 1st Battalion, 293rd Infantry Regiment.

Service: Indiana Army National Guard.

Date of Deployment: 2008-2009.

The Soldiers of Team Foxtrot, 1st Battalion, 293rd Infantry Regiment paint a barrier heralding their unit identification, motto, and deployment period. The barrier is unusual in that its images are painted on the bare wall. Consequently, the bare concrete lends the appearance of a headstone, adding to the overall icy cold theme.

The company has included unusual aspects in the barriers design, the first of which is the snake draped OIF (Operation Iraqi Freedom) lettering. The purpose is unknown, but perhaps it is meant to heighten the overall death theme. Second, the crystal ball in the Grim Reaper's hand displays the letters A 113th. This is a reference to an

Indiana Regiment mustered during the Civil War. Hence, the motto, “Fear the Reapers” is a warning that Team Foxtrot Soldiers fight in the tradition of heralded Indiana Regiments and are not to be trifled with. Clearly, Team Foxtrot draws inspiration from those who have gone before them.



Figure 120. 3rd Battalion, 297th Infantry Regiment

I18. Unit: 3rd Battalion, 297th Infantry Regiment.
Service: Alaska Army National Guard.
Date of Deployment: 2007-2008.

Alaska's 3rd Battalion, 297th Infantry Regiment shows arctic charisma in its barrier featuring snow capped mountains, aurora borealis, the Big Dipper, and the

Northern Star. In the stark and the blistering Middle Eastern desert, the barrier provides fantasy-like contrast. An attention grabbing center image tells something about the arctic inhabitants. The claw shield and bayonet connote a rugged people who thrive in a harsh world. Their clan designation insinuates that they have tested traditions and fight as a unified force. A similar clan-like aspect exists in America military culture whereas, brothers and sisters in arms sacrifice for one another and no one is left behind.

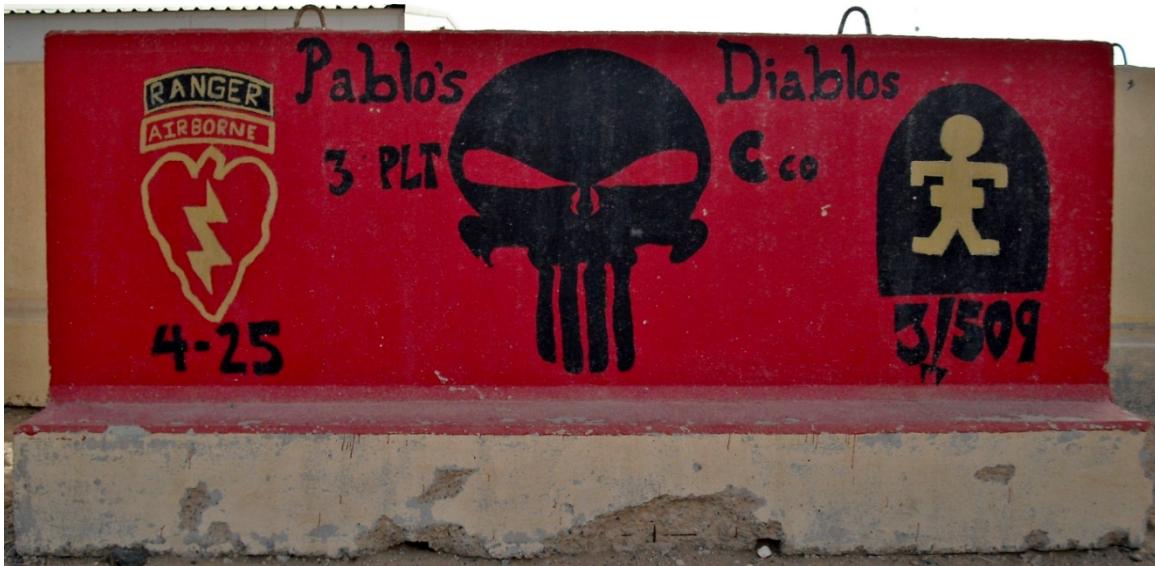


Figure 121. 3rd Platoon, Company C, 3rd Battalion, 509th Infantry Regiment

I19. Unit: 3rd Platoon, Company C, 3rd Battalion, 509th Infantry Regiment.

Service: Army Active, Fort Richardson, Alaska.

Date of Deployment: 2006-2007.

The 3rd Platoon Soldiers from Company C, 3rd Battalion, 509th Infantry Regiment craft a warning-like barrier stating their unit identification and skill set. The fire engine red backdrop and Punisher skull are meant to give warning of the platoon's arrival. Instead of the usual white Punisher skull, this one is black and implies brutal

force against enemies. The associated insignias (509th Infantry and 25th Infantry Division) divulge additional reasons for enemies to be alarmed. This platoon brings a skill set to war that is only attained through courage, perseverance, and strength. The Punisher's moniker, "Pablo's Diablos," is a likely reference to platoon leader 2LT Paul Peña.⁸²

Medical



Figure 122. 8th Forward Surgical Team

J1. Unit: 8th Forward Surgical Team.
Service: Army Active Schofield Barracks, Hawaii.
Date of Deployment: Likely 2006-2007.

The 8th Forward Surgical Team presents a tropical themed barrier that breezily carries its viewer to an island paradise. Images that define the theme include; Hawaiian

⁸²West-Point.org, "Paul Wenceslaus Peña Memorial Page," <http://defender.west-point.org/service/display.mhtml?u=60988&i=44695> (accessed 25 December 2013).

Islands, coconut bearing palm trees, and a sand colored background. Additionally, the positioning of the Hawaiian Islands map gives the appearance of a hammock strung between the trees. Breaking from the common central mascot or moniker image, this unit features its identification and higher organization insignia (25th Infantry Division). The motto, "Always Ready," is darkened for effect to indicate mission focus. While showing military readiness, this barrier simultaneously brings a message of peace and rest which is fitting for a medical mission.



Figure 123. 28th Combat Support Hospital

J2. Unit: 28th Combat Support Hospital.
Service: Army Active, Fort Bragg, North Carolina.
Date of Deployment: 2006-2007.

The 28th Combat Support Hospital displays a barrier with unit identification, moniker, and related insignias. The attacking Chinese dragon is given highest priority on this canvas. However, the light sky-blue background significantly softens the dragon's presence. The result is an image that appears more artful than aggressive. Mission

receives central focus as illustrated by a scenario in which a wounded Soldier is receiving aid from a medic. The medic is administering fluids and using an M-16 weapon as a support bracket. Pride in higher organization and airborne capability comprise the final aspects. All images combine to convey that this unit is proficient in both military and medical skills, at the highest level.



Figure 124. 32nd Multifunctional Medical Battalion (Logistics)

J3. Unit: 32nd Multifunctional Medical Battalion (Logistics).
Service: Army Active, Fort Bragg, North Carolina.
Date of Deployment: 2006-2007.

Soldiers of the 32nd Multifunctional Medical Battalion produce a barrier that announces their arrival to theater with a dragon moniker illustration, and information about their unit history. The central dragon image and darkened border sections give this barrier a somewhat feisty posture. However, in similar manner to the 28th Combat Support Hospital's barrier, the aggressive central image is softened by a soothing color background. As a result, the hostile sense of the barrier is shifted to its left and right

darkened sections. Although an airborne qualified identifier is, perhaps, taken for granted in combat focused branches, it is highly valued in those that are not. This unit proudly highlights its special skill set and references its combat history. In sum, the 32nd MMB presents itself as a unit from a combat tradition with combat experienced personnel. These aspects are considered to be bragging rights in the Army.



Figure 125. 64th Medical Detachment (Veterinary Services)

J4. Unit: 64th Medical Detachment (Veterinary Services).
Service: Army Active, Kaiserslautern, Germany.
Date of Deployment: 2008-2009.

The 64th Medical Detachment illustrates a barrier that places the object of their mission center stage. Military dogs were used for security purposes throughout the

theater of operations and troops greatly appreciated their presence. Although military dogs are officially identified as equipment, for many of America's troops they are much more.

America is a pet loving nation, and that truth continues downrange. In this barrier, the dog looks ready to hang out the car window on a highway cruise, instilling an emotion of lightheartedness and liberty for the onlooker. The white background adds to the effect. An additional aspect of this barrier is the message, "proudly serving the entire theater of operations." This reflects a burden many units undertook to cover large areas of Iraq with limited personnel.



Figure 126. 86th Combat Support Hospital

J5. Unit: 86th Combat Support Hospital.
Service: Army Active, Fort Campbell, Kentucky.
Date of Deployment: 2007-2009.

The 86th Combat Support Hospital from Kentucky announces its mission, Area of Operations, branch, unit patch and deployment period. This barrier has three central images which vie for attention. On the left, a map of Iraq illustrates the 86th CSH's dual areas of responsibility. On the right, the 44th Medical Brigade patch shows higher headquarters. The center area is dedicated to the 86th CSH's medical mission with a medical image that includes both the Red Cross and Red Crescent. The inclusion of both symbols portrays the ethical norms of American warfare. Medical care is provided to those in need regardless of political or religious affiliation and the 86th CSH proclaims this as one of their central values.



Figure 127. 128th Medical Company (Ground Ambulance)

J6. Unit: 128th Medical Company (Ground Ambulance).
Service: Alabama Army National Guard, Ashland, AL.
Date of Deployment: 2008-2009.

The 128th Medical Company arrives at Camp Buehring and makes known its home station, branch affiliation, leadership, and unit identification. The company smartly incorporates its medical branch and ground ambulance mission in its barrier. The white paint used as the base color is suggestive of an aseptic medical operation environment. However, the central image in combination with the barrier's font style has a hot rod automotive appeal. The medical symbol is adapted as a dagger and is made threatening by adding a Soldier skull with beret and tattoos. The central image ultimately "shifts" this barrier from medical to warrior emphasis.



Figure 128. 256th Area Support Medical Company

J7. Unit: 256th Area Support Medical Company.
Service: Florida Army National Guard, Camp Blanding Joint Training Center, FL.
Date of Deployment: 2008-2009.

The 256th Area Support Medical Company paints a colorful barrier that resembles a vacation postcard and delivers a salutation to other deploying troops. The state of Florida and its sunny beaches are a focal point with the unit's home base specifically annotated. Vibrant colors are employed to reflect the message of home state pride and appreciation. Additional elements include standard barrier fare such as; unit insignia, higher headquarter patch (50th Area Support Group), and unit leadership.



Figure 129. 261st Multifunctional Medical Battalion

J8. Unit: 261st Multifunctional Medical Battalion.
Service: Army Active, Fort Bragg, North Carolina.
Date of Deployment: 2007-2008.

The 261st Multifunctional Medical Battalion reports its arrival with a barrier that provides unit identification, branch, and home station. It appears as if a detail artist painted the primary symbols and then someone else arrived and applied graffiti. These

elements combine to resemble something you might see in a territorial, inner-city neighborhood.

The barrier's central theme is positioned horizontally across the center. "Point of the spear" is the term used to indicate units that are at the very front combating enemy forces. Thus, "Spearhead Medics," is indicative of highly trained Soldiers prepared for enemy engagement at the front lines. Airborne wings and mention of the Fort Bragg home station demonstrate the unit's pride in its identity.



Figure 130. 307th Medical Company (Dental Services)

J9. Unit: 307th Medical Company (Dental Services).
Service: Army Reserve, Vallejo, California.
Date of Deployment: 2007-2008.

The 307th Medical Company paints a barrier that publicizes its home station, branch, higher headquarters, leadership personnel, and skill specialty. Immediately

drawing the viewer's attention is a large sign advertising the company's motto, "Scaling Above the Rest." This motto is a double entendre referring to teeth cleaning as well as the unit's standard setting service. To illustrate this, a superhero insect-like creature is depicted as climbing or "scaling" a dirty wall. As he does so, the areas he touches are cleansed by his elongated tongue and razor sharp teeth. In sum, the superhero embodies the unit's professional standards and excellence. Anyone who needs their service can be certain of receiving dental care of the highest quality.



Figure 131. 345th Combat Support Hospital

J10. Unit: 345th Combat Support Hospital.
Service: Army Reserve, Jacksonville, Florida.
Date of Deployment: 2008-2009.

The 345th Combat Support Hospital paints a barrier that summarizes their ethos. The chosen images and messages convey values of patriotism, honor, nobility, unity, and leadership. The most obvious value is the love of country as shown by an all-

encompassing American flag. The medical symbol incorporating a knight signifies honor in profession and military might. The motto, "So Others May Live," points to the nobility of a life lived in service to others. Unity is recognized by the mention of forty-four represented states. Finally, battalion and company leadership is heralded as well. The values and principles put forward on this barrier provide inspiration for America's fighting force and make this barrier a patriotic standout.



Figure 132. 399th Combat Support Hospital

J11. Unit: 399th Combat Support Hospital.
Service: Army Reserve, Fort Devens, Massachusetts.
Date of Deployment: 2006-2007.

The 399th Combat Support Hospital Soldiers patriotically announce their unit identification, 804th Medical Brigade symbol, crest, and unit combat history. Featuring an American flag as the backdrop, the barrier points to the past with its patriotism message. Unit participation in prior conflicts is orderly listed. In addition, two unit crests are placed upon the flag in the manner of memorial wreaths. These aspects combine to

honor the service and sacrifices of current and prior unit members. Summarily, the unit's lineage of participation in conflict provides motivation. As one generation passes the baton to the next, a legacy of service is established for future members to emulate.



Figure 133. 520th Area Support Medical Company

J12. Unit: 520th Area Support Medical Company.
Service: Army Active, Joint Base Lewis McChord, WA.
Deployment: 2008-2009.

The 520th Area Support Medical Company's barrier heralds its branch, moniker, and leadership. The center image draws all the attention on this imaginative modification of a medical symbol. The moniker is within the genre of the branch and adds to the barrier's charm. The skull, vertebrae, feathers, and two-headed snakes complete the motif and one can imagine the object as a witchdoctor's scepter. Overall, the barrier's themes differentiate it from other medical community barriers. The end result is a barrier that

portrays an aggressive posture toward the deployment, which would more commonly be seen in combat units.



Figure 134. 591st Medical Logistics Company

J13. Unit: 591st Medical Logistics Company. *Incomplete photo
Service: Army Active, Fort Sam Houston, Texas.
Date of Deployment: 2007-2009.

Upon arrival to the Area of Operations, the 591st Medical Logistics Company promotes its home station, moniker, unit leadership, and deployment period. The company's barrier exhibits a mixture of precision and free style lettering giving it an informal quality. The map with marked starting point and destination is a logical inclusion for a logistics based company. Likewise the bulldog, for it represents a blue collar worker's dog and shows it can get the job done. "Off the Chain" is in this case a

double entendre joining the dog moniker and the urban expression for something that positively exceeds the norm. All told, the barrier describes the 591st's approach to deployment, which is a beyond the normal standard, as something really special.



Figure 135. 673rd Medical Company (Dental Services)

J14. Unit: 673rd Medical Company (Dental Services).
Service: Army Active, Joint Base Lewis-McChord, Washington.
Date of Deployment: 2007-2009.

The 673rd Medical Company employs cartoon illustration and humor in its barrier creation. Wittily, the unit twists the “One Shot One Kill” special operations motto and switches it to “One Shot One Fill.” The laughs continue with an illustration of teeth, one of them gold, across the barrier’s base. In addition, in a play on the Infantry crossed rifles symbol, the bulldog is shown with a live crossed rifle and loaded tooth brush.

The barrier also proclaims unit pride. The bulldog representing the company is no slouch and his arrival results in the proclamation, “Big Dog is in the House.” “Big Dog”

is slang for the king of the pack, and is meant to indicate that the unit is at the top of its profession. In sum, this barrier captures the humor and wit that are an important part of a Soldier's resilience.



Figure 136. 996th Area Support Medical Company

J15. Unit: 996th Area Support Medical Company.
Service: Arizona Army National Guard.
Date of Deployment: 2007-2008.

The 996th Area Support Medical Company's barrier includes unit identification, home station, and deployment period. The unit gives priority to two themes against a clear white backdrop. First, the medical mission is highlighted with a combat medic silhouette, the unit's insignia, and use of the word "iatros" which translates, "medical treatment." Second, the state of Arizona is represented by a cactus image and large

stenciling of home station identification. The barrier is a well organized display of the unit's mission focus and appreciation for its home state.

Military Intelligence



Figure 137. 163rd Military Intelligence Battalion

K1. Unit: 163rd Military Intelligence Battalion.
Service: Army Active, Fort Hood, Texas.
Date of Deployment: 2009-2010.

The 163rd Military Intelligence Battalion paints a barrier with unit identification, Task Force mission, higher headquarters, motto, deployment period, and leadership personnel. Moniker images, however, are noticeably absent. The barrier's color is a darker shade of the MI branch azure blue, and an overall effect of law and order is presented. To enhance the theme, two gold and white pillars serve as bookends to convey an official "halls of justice" setting. The organization represented therein can be relied upon to systematically search and uncover information. By highlighting these attributes

of structure, organization, discipline and mission focus, the 163rd MI BN substantiates its motto, "Always Ready."



Figure 138. 303rd Military Intelligence Battalion

K2. Unit: 303rd Military Intelligence Battalion.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2009-2010.

The 303rd Military Intelligence Battalion broadcasts its arrival at Camp Buehring with its branch colors of azure blue and gray, and an overall rugged western theme. Depicted as navigating its way through jagged borders, the unit's "OIF/OEF '09-11" branded Longhorn moniker, has eyes on its target and is ready to charge. You do not want to lock horns with this beast and had best stay out of its way. At its feet is the pronouncement, "The Army's Most Decorated Military Intelligence Battalion." The unit's companies and leadership are listed in a forward position on the barrier, as if they lead the charge. Emphasis is also given to the battalion's companies in a way that

differentiates it from most others. Bold placement and presentation of individual company leaders across the barrier's foundation, suggests that the longhorn stands on the backs of Soldiers. In other words, the Soldiers uphold their aggressive longhorn image and not the other way around.

Military Police



Figure 139. 40th Military Police Company

L1. Unit: 40th Military Police Company.
Service: California Army National Guard.
Date of Deployment: 2008-2009.

The 40th Military Police Company uses a western theme to artfully articulate its branch affiliation and deployment mission. In the barrier scene, a silhouetted MP Soldier in a vigilant, "ready to draw" stance overlooks a panoramic vista of a wilting Iraqi city. Painted with colors of red, orange, yellow and black, the barrier conveys extremes of desert heat, tension, difficulty, and danger. The "Smoking Guns" moniker and emblem of

crossed pistols indicate the MP Soldier is an experienced gunslinger and prepared to face the challenges ahead. Use of the Iraqi Police “IP” symbol likely indicates the 40th MP unit will be partnering with and training the Iraqi force. In sum, the barrier is the 40th MP Company’s declaration that they are confident and prepared for their mission.



Figure 140. 56th Military Police Company

L2. Unit: 56th Military Police Company.
Service: Army Reserve, Mesa, Arizona.
Date of Deployment: 2007-2008.

The 56th Military Police Company’s barrier is painted in branch color to announce identity and convey might. It serves as a backdrop for a blending of past and future themes. In reference to the past, the unit illustrates the terrorist attacks upon the Twin Towers. The image of the Towers is melded with an outline of the unit’s home state

of Arizona to demonstrate their solidarity. For the United States of America, an attack upon one state is an attack upon all. It is personal.

Looking to the future, the 56th shows its battle readiness. The unit moniker is a skull with eye patch. Behind the skull are crossed pistols. The imagery conveys a battle tested pirate with its crew of three skull and death bearing platoons. These platoons are represented by monikers of a Punisher skull, Spartan skull, and skull-headed angel. In sum, this barrier reminds the viewer that as Soldiers entered Operation Iraqi Freedom, the events of September 11, 2001 were not forgotten. Soldiers were prepared to respond in defense of America.



Figure 141. 153rd Military Police Company

L3. Unit: 153rd Military Police Company.
Service: Delaware Army National Guard.
Date of Deployment: 2007-2008.

The 153rd Military Police Company's barrier features three primary themes.

Crossed pistols are the first and largest theme. The pistols representing the MP branch are painted in hefty form to illustrate branch pride. The second primary theme on this barrier is the Delaware National Guard insignia. Its size and central placement demonstrate the unit's esteem for their home state. Finally, the third theme featured is the "One Team One Mission" motto, reflecting the company's strength of unity and purpose. Overall, the scale of objects, precision, and vibrant colors draw attention and create a roadside billboard effect.



Figure 142. 178th Military Police Company

L4. Unit: 178th Military Police Company.
Service: Georgia Army National Guard, Monroe, GA.
Date of Deployment: 2008-2009.

The 178th Military Police Company stylishly announces its unit identification, branch, and mission on an imposing ten foot barrier. The lower portion portrays the mission setting of an Iraqi city, complete with minarets and approaching dust storm. The horizontal center portion of the barrier honors the cooperation between Iraqi and American police forces with an illustration of the respective national flags flowing into one another. Finally, the representative gunslinger is an ambidextrous, death dealing street fighter in the tradition of the old West. Such an archetype is highly revered in American culture.

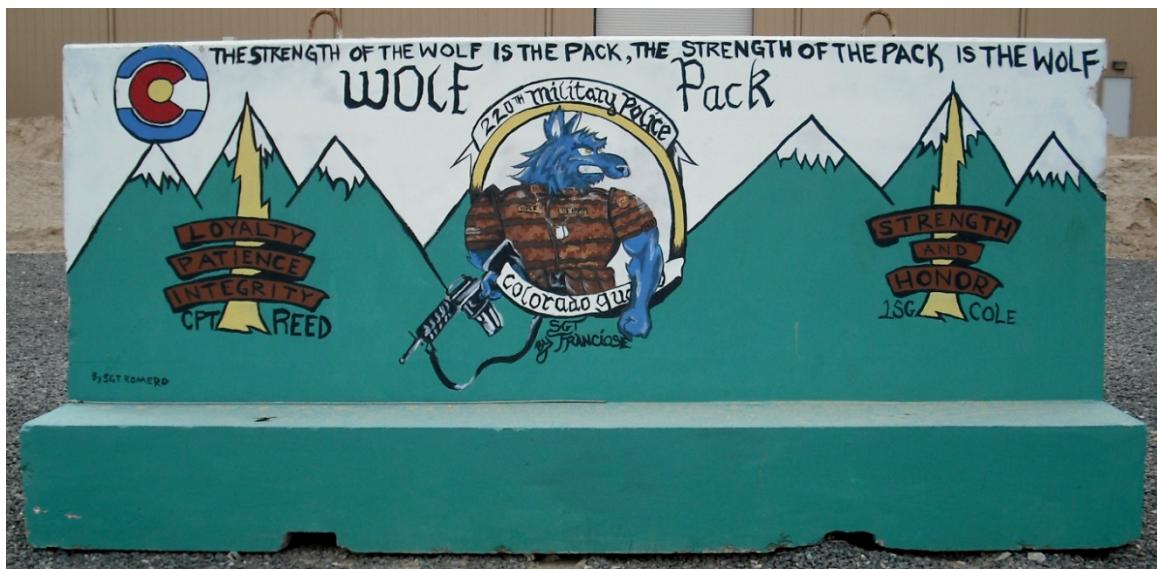


Figure 143. 220th Military Police Company

L5. Unit: 220th Military Police Company.
Service: Colorado Army National Guard, Denver, CO.
Date of Deployment: 2007-2008.

The 220th Military Police Company arrives at Camp Buehring and present their path to victory for American forces. With a Rocky Mountain backdrop, the company

succinctly proclaims a foundational truth of America's military might, "The Strength of the Wolf is the Pack, the Strength of the Pack is the Wolf." This motto speaks of the mutual responsibility that an individual and an organization have to one another. The barrier further defines this reciprocal responsibility in terms of unit values listed as; loyalty, patience, integrity, strength and honor. With the integration of these values, organization and individual become akin to a wolf pack that hunts and fights with intelligence, cunning, and force not easily broken. The 220th MP Company Soldiers identify themselves as a "Wolf Pack," where each member can be counted upon to fulfill their responsibilities for the good of all.

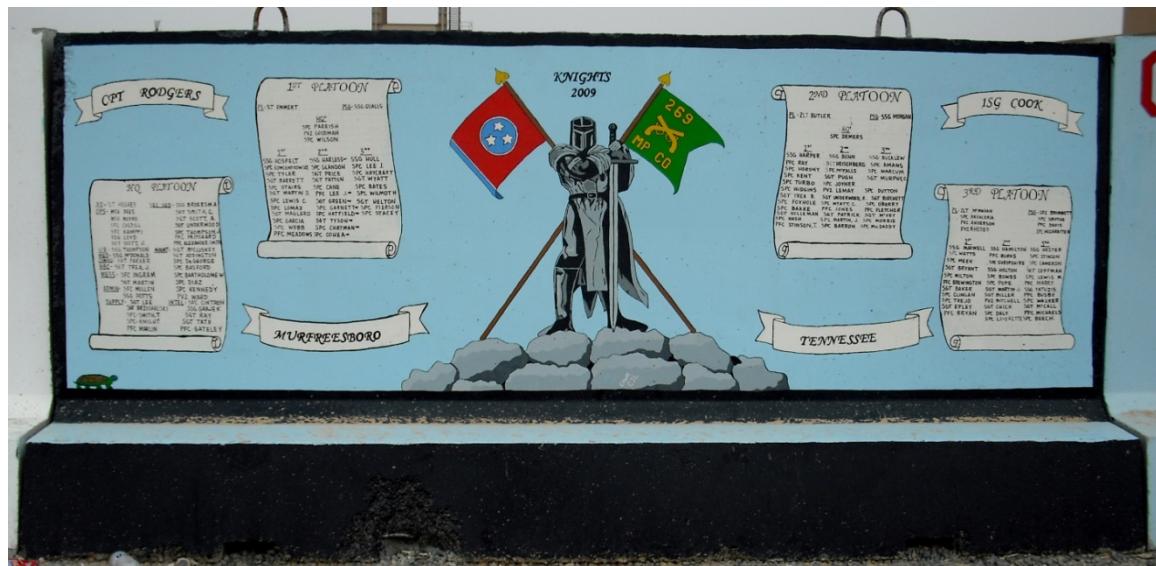


Figure 144. 269th Military Police Company

L6. Unit: 269th Military Police Company.
Service: Tennessee Army National Guard, Murfreesboro, TN.
Date of Deployment: 2009-2010.

The 269th Military Police Company presents a barrier that highlights its knight moniker and unit personnel. With a medieval theme, this barrier is replete with knight, banners, scrolls, and several muster lists designating the names of the valiant assembled for war. The barrier is remarkable in its listing all 269th MP Company Soldiers. In bringing honor to its individual members united in effort, the unit recognizes that each person's responsibility is critical to attaining victory. Additionally, the unit's knight symbol represents Soldiers who are valiant, noble, and honorable for heeding America's call to arms.



Figure 145. 278th Military Police Company

L7. Unit: 278th Military Police Company.
Service: Georgia Army National Guard, Augusta, GA.
Date of Deployment: 2007-2008.

The 278th Military Police Company manifests a barrier showcasing its motto and platoon organization. The central silhouetted Soldier is a common form of depicting military personnel. In this case the Soldier's shooting position indicates that he or she has identified a target. The unit motto, "Too Easy," is meant to describe a Soldier's ability to accurately take aim and shoot the target. The image also correlates to the company's mission approach. "Too Easy" implies that no matter how difficult a task, the unit is up to the challenge and approaches it with confidence. In total, the 278th MP Company's barrier declares to all that their mission will be accomplished.



Figure 146. 293rd Military Police Company

L8. Unit: 293rd Military Police Company.
Service: Army Active, Fort Stewart, Georgia.
Date of Deployment: 2007-2008.

The 293rd Military Police Company declares its 3rd Infantry Division connection, Warriors moniker, and home station. Three barrier images were carefully chosen for their

embodiment of military might. The central image specifically represents the 293rd MP Company and resembles a medieval coat of arms. The emblem features crossed pistols, crossed axes, and a shield. The image appearing on both sides of this emblem is the 3rd Infantry Division's insignia. It represents Army military power and heritage. Collectively, the images convey the message that the 293rd Military Police Company is elite, powerful, and ready for any mission.



Figure 147. 320th Military Police Company

L9. Unit: 320th Military Police Company.
Service: Army Reserve, St. Petersburg, Florida.
Date of Deployment: 2008-2009.

The 320th Military Police Company creates a barrier announcing its motto, unit identification, and leadership personnel. The images within this barrier include a double bladed knife, crossed bullets, and skull with teeth exposed. This combination with a brown background and black and green graffiti style lettering, gives the barrier a very

dark feel. In the midst of the gloom and doom an unexpected motto is written, "Be Just and Fear Not." These ideals of courage and fairness will not be compromised by the 320th MP Company, even in the darkest of circumstances.



Figure 148. 327th Military Police Battalion

L10. Unit: 327th Military Police Battalion. *Incomplete photo

Service: Army Reserve, Arlington Heights, Illinois.

Date of Deployment: 2007-2008.

The 327th Military Police Battalion arrives at Camp Buehring and declares their home station, branch affiliation, and unit identification. The barrier's primary illustration is that of an imposing, ferocious bulldog guarding over the unit's beloved city of

Chicago. The image sends two messages to the viewer. First, the Illinois unit has risen from the rough, mean streets of the Windy City and has earned a reputation of experience and capability. Second, the representation of a heavily muscled bulldog implies the unit is strong, skilled, and ready to take a bite out of crime.



Figure 149. 603rd Military Police Company

L11. Unit: 603rd Military Police Company.
Service: Army Reserve, Belton, Missouri.
Date of Deployment: 2007-2008.

The Dark Knights of the 603rd Military Police Company arrive to theater and present a barrier announcing their mission preparedness. As illustrated by the central image, they are born and tested of fire, and, when challenged, will shine all the brighter. In addition, the black painted canvas, skull, and dark knight is each a sign of warning to

their enemies. These elements combined; function as a harbinger of doom for those that would oppose them.



Figure 150. 607th Military Police Battalion

L12. Unit: 607th Military Police Battalion.
Service: Army Reserve, Grand Prairie, Texas.
Date of Deployment: 2008-2009.

Soldiers from the 607th Military Police battalion present a barrier with green background and crossed pistols that give correlation to their branch. However, the first aspect that gains attention is a centralized and imposing gladiator moniker. The moniker, signifying a confident warrior with skills in hand to hand combat and multiple weapons, speaks clearly of the 607th MP Battalion's deployment posture. In addition, the unit's love of country and state is clearly pronounced by the respective flags.



Figure 151. 654th Military Police Company

L13. Unit: 654th Military Police Company.
Service: Virginia Army National Guard, Richmond, VA.
Date of Deployment: 2006-2007.

The 654th Military Police Company demonstrates state pride by painting a barrier with one central feature, the state of Virginia. The motto, “Sic Semper Tyrannis,” or, “Thus Always to Tyrants,” on the unit’s insignia has its origins in the Virginia state motto. Perhaps a barrier with one central feature is meant to convey one message. In this case the message gives attention to the fact that in the year 2006 a company of American Soldiers heeded their nation’s call, left their homes and state behind, and went to battle in a distant land. The barrier stands as a monument reminding viewers that the 654th MP Co. from Virginia was a part of the troops that participated in Operation Iraqi Freedom.



Figure 152. 812th Military Police Company

L14. Unit: 812th Military Police Company.
Service: Army Reserve, Orangeburg, New York.
Date of Deployment: 2008-2009.

The 812th Military Police Company announces its arrival to Operation Iraqi Freedom with a barrier that indicates its branch, unit identification, and moniker. The simplicity of the barrier's art and looming central figure creates a forceful effect. In addition, three central aspects are featured. First, the green and yellow branch colors are presented as abutting one another. Second, the notice, "East Meets West," suggests two different cultures coming into contact with each other. Third and finally, the shadowed head of a bull-dog is a threat to its target. These combined factors intimate that when enemy forces encounter the 812th MP Company, they will be greeted with vicious and resolute pit-bull force.



Figure 153. 972nd Military Police Company

L15. Unit: 972nd Military Police Company.

Service: Massachusetts Army National Guard, Reading, MA.

Date of Deployment: 2007-2008.

The 972nd Military Police Company's barrier has much to appreciate. Many aspects of life are noted, creating a folk art quality. Patriotism, sports teams, home state, and deployment all receive attention. The central otherworldly creature appears to be a vampire and angel crossbreed possibly inspired by the movies Constantine and Underworld. However, the being represents goodness, as shown by the white wings.

The otherworldly creature illustrates the remarkable dichotomy of the American warrior. He or she does not seek war with others but will fight with great ferocity to protect and uphold our Nation's freedoms. To further this truth, the Massachusetts state motto is included on the barrier's horizontal footing and reads, "By the Sword we Seek Peace, but Peace Only under Liberty." The unit values peace, but liberty more, and will fight when America's freedoms are threatened.



Figure 154. 977th Military Police Company

L16. Unit: 977th Military Police Company.

Service: Army Active, Fort Riley, Kansas.

Date of Deployment: 2006-2007.

The 977th Military Police Company's barrier includes; unit identification, leadership personnel, unit and platoon monikers, branch, and deployment period. A primary element of the barrier is its western theme. This is recognized in the company's moniker choice of a dangerous old west outlaw gang. The raiders are cleverly depicted as if they are a pack of wily coyotes advancing upon their prey in the dark. Without warning, the front figure is already upon the viewer. The title, "Raider Nation," is a play on the common phrase that defines the frenetic fans of the National Football League's Oakland Raiders. Hence, the Raider Nation in this case represents the rugged and wise Soldiers of the 977th MP Company working as a team against the enemy.



Figure 155. 1132nd Military Police Company

L17. Unit: 1132nd Military Police Company.

Service: North Carolina Army National Guard (with New Hampshire).

Date of Deployment: 2007-2008.

The Soldiers of the 1132nd Military Police Company paint a barrier celebrating their branch and states of origin. The War Devils moniker is comically illustrated as a beret wearing Tasmanian devil with its fists clenched in a threatening manner. On either side of the moniker, flags of home states vie for attention. Upon closer inspection, the most notable of the state references is the tucked away New Hampshire State motto, “Live Free or Die.” The inscription’s irregular lettering and placement next to the “Great Stone Face,” make it appear as if chiseled upon stone. It is a message not just written by the hand, but also by the heart.

Ordnance, Maintenance



Figure 156. 24th Ordnance Company (Detachment)

M1. Unit: 24th Ordnance Company (Detachment).

Service: Army Active, Fort Stewart, Georgia. (Fort Benning, Hunter Airfield)

Dates of Deployment: 2007-2009.

The 24th Ordnance Company arrives to Operation Iraqi Freedom and paints a barrier that articulates unit identification, area of operations, branch, and leadership personnel. The barrier's main feature is a fox-like ordnance Soldier competently and confidently handling explosives. Behind the moniker image, a tactical map of Iraq with five mission area markers is illustrated.

The barrier's map and associated markers indicate that 24th Ordnance Soldiers will likely operate various ammunition supply points across Iraq. This is a remarkable feat because each team must be self-reliant and highly proficient in their mission tasks and leadership. As a whole, the practice of having unit personnel operating at different

locations was not uncommon in OIF. Many Soldiers were undertaking responsibilities commensurate with higher levels of experience and rank. In addition, the company personnel were not likely to be reunited until redeployment. Thus, the barrier also serves as a departure nod to one another before moving to their respective mission bases.



Figure 157. 62nd Explosive Ordnance Disposal

M2. Unit: 62nd Explosive Ordnance Disposal.*Severely weathered barrier.
Service: Army Active, Fort Carson, Colorado.
Date of Deployment: 2003.

The 62nd Explosive Ordnance Disposal paints a barrier to announce their unit identification, moniker, insignia and deployment date. The very weathered painting was created shortly after the invasion of Iraq. The barrier size is small and of curb-like variety since t-walls were as of yet uncommon.

It is interesting to note that the deployment period is identified only by date of arrival. At the time in which this barrier was painted, a long-term insurgency was unforeseen and a quick ending to the war expected. The artful images upon this barrier include a flesh-rotting skull with cowboy hat representing the unit moniker, and an

insignia that is half flaming skull with crossed lightning bolts protruding. The use of aggressive and death-incorporating themes was predictive of those to come.



Figure 158. 183rd Maintenance Company

M3. Unit: 183rd Maintenance Company.
Service: Army Active, Fort Carson, Colorado.
Date of Deployment: 2007-2009.

The 183rd Maintenance Company paints a barrier that advertises its support capability. The unit is proud of its work ethic and they liken themselves to a hardy workhorse that is strong and dependable. The team elements of this unit are listed with their varied support abilities, thus demonstrating the units ample capabilities overall. Further, prior deployments are noted and prove the unit has experience to match its work ethic and diversity of support. To be known as a workhorse is an extreme compliment in American and military society and this unit lives up to its name.



Figure 159. 221st Ordnance Company

M4. Unit: 221st Ordnance Company.
Service: Army Reserve, Fort Wayne, IN.
Date of Deployment: 2008-2009.

The 221st Ordnance Company Soldiers arrive at Camp Buehring and paint a predominantly red, black, and white barrier to announce their unit identification and leadership team. The then popular artwork style bears resemblance to a tattoo image, as well as a motorcycle or automotive club emblem. The image is composed of a group of three centrally placed skulls with large wings and several explosives featured on either side. The skulls in combination with the forward positioning of the wings and red-tipped feathers, suggests that the 221st is swooping down upon its prey with the intent of war. However, an additional image is conveyed by the entirely white background. The unit is both an instrument of death and envoy of justice and liberty.



Figure 160. 317th Maintenance Company

M5. Unit: 317th Maintenance Company.
Service: Army Active, Bamberg, Germany.
Date of Deployment: 2008-2009.

The 317th Maintenance Company Soldiers promulgate their deployment arrival with unit identification, battalion patch and crest, home station, motto, and command team. The barrier features a savage red-eyed wolf, in a wintry northern land. The wolf is illustrated with blood dripping from its mouth to reveal its capability of inflicting harm. Artistically, the wolf's head is drawn oversized and the background is blurred to create a three dimensional effect. The result is a wolf that appears very close at hand and could instantly launch itself upon the viewer. Another aspect of particular interest is the unit's blood-red motto. "Wolf Pack, No Slack" is, in all likelihood, an in-house creation. This would make it reflective of identity, and not just inspiration. All told, the barrier creates a startling impression of aggressiveness.



Figure 161. 503rd Maintenance Company

M6. Unit: 503rd Maintenance Company.
Service: Army Active, Fort Bragg, North Carolina.
Date of Deployment: 2008-2009.

The 503rd Maintenance Company advertises its home station, branch, airborne designator, and unit identification on a barrier that highlights contrasting elements. The first element is a blue dragon that breathes fire upon everything around it. The barrier's borders are painted red and black to give the appearance of the fire's charred and glowing remains. In contrast, the second barrier element is the moniker, "Cold Steel." The large and icy capitalized letters are not to be missed. The phrase, "Cold Steel," is a reference to firearms and weapons systems. Therefore, the probable underlying message is the company's ability to calmly and coolly handle ordnance and provide maintenance on volatile weapons systems. Soldiers of the 503rd Maintenance Company take pride in their ability to work confidently amidst deadly systems.



Figure 162. 542nd Support Maintenance Company

M7. Unit: 542nd Support Maintenance Company.

Service: Army Active, Fort Lewis, Washington.

Date of Deployment: 2008-2009.

The 542nd Support Maintenance Company's arrival to Camp Buehring is punctuated with a barrier exhibiting unit identification, branch, leadership, motto, and home station. The barrier is painted black like dirty oil, and highlights crossed wrenches and a cigar smoking devil. The devil is drawn to perfection with a crazed look in the eyes. This is not the kind of person you would want to hitch a ride with. The unit's motto, "We Screw, We Nut, We Bolt," has the familiar garage environment double entendre, and completes the company's presentation. This barrier is a window through which the viewer has a glimpse of the American mechanic and gearhead culture providing support and maintenance downrange.



Figure 163. 771st and 776th Maintenance Companies

M8. Unit: 771st and 776th Maintenance Companies.

Service: Tennessee Army National Guard.

Date of Deployment: 2008-2009.

Soldiers from the 771st and 776th Maintenance Companies manifest a striking barrier that includes the signatures of all unit personnel, and highlights three traits common to the companies. The first illustrated trait is their devotion and responsibility to the State of Tennessee, as represented by the flowing state flag. The center insignia image highlights their second shared trait which is skill and proficiency in maintenance tasks. The third trait in common is their highly trained soldiering skills. This final trait is depicted by a silhouetted Soldier in a firing ready position. Overall, the barrier's crisp and brightly colored images reveal the companies' deployment readiness and pride in home station.



Figure 164. 1120th Maintenance Support Company, 90th Troop Command

M9. Unit: 1120th Maintenance Support Company, 90th Troop Command.

Service: Oklahoma Army National Guard, Ada, OK.

Date of Deployment: 2007-2008.

The 1120th Maintenance Support Company creates a barrier that showcases their motto and platoons. The “Fight Hard, Live Brave” motto zero’s in on the standard of courage to which the unit adheres. In addition, three platoons are affirmed on the barrier with the use of silhouetted monikers. Against a solid black background these elements create a “wanted” poster appearance. Each moniker illustration is accompanied by its title and unit identification. If these “wanted” fighters are seen in the area, one can follow their example of living bravely and fighting fiercely.

Psychological Operations



Figure 165. 315th Tactical Psychological Operations Company

N1. Unit: 315th Tactical Psychological Operations Company.

Service: Army Reserve, Upland, California.

Date of Deployment: 2009-2010.

Soldiers from the 315th Tactical Psychological Operations Company paint a barrier with symbolism related to the nature of their work. The barriers center section highlights the unit's insignia of a knight chess piece and flaming oil lamp. The general interpretation of PSYOP insignia relates the knight chess piece to the ability to influence all types of warfare, and the lamp with flames represents enlightenment and the ability to influence attitudes and behaviors.⁸³ White, gray and black are the colors used by Psychological Operations units to denote the three forms of propaganda; truth, half-truth

⁸³CivicHeraldry.com, "U.S. Psychological Operations Corps.," <http://www.milbadges.com/corps/usa/psyop> (accessed 27 December 2013).

and untruth.⁸⁴ The white paint representing truth provides the base color upon which unit insignia is applied. Double edged knives resembling lightning bolts point outward from the insignia toward the gray and black areas. This is, perhaps, symbolic of the unit's mission of exposing and counteracting the enemy's lies.

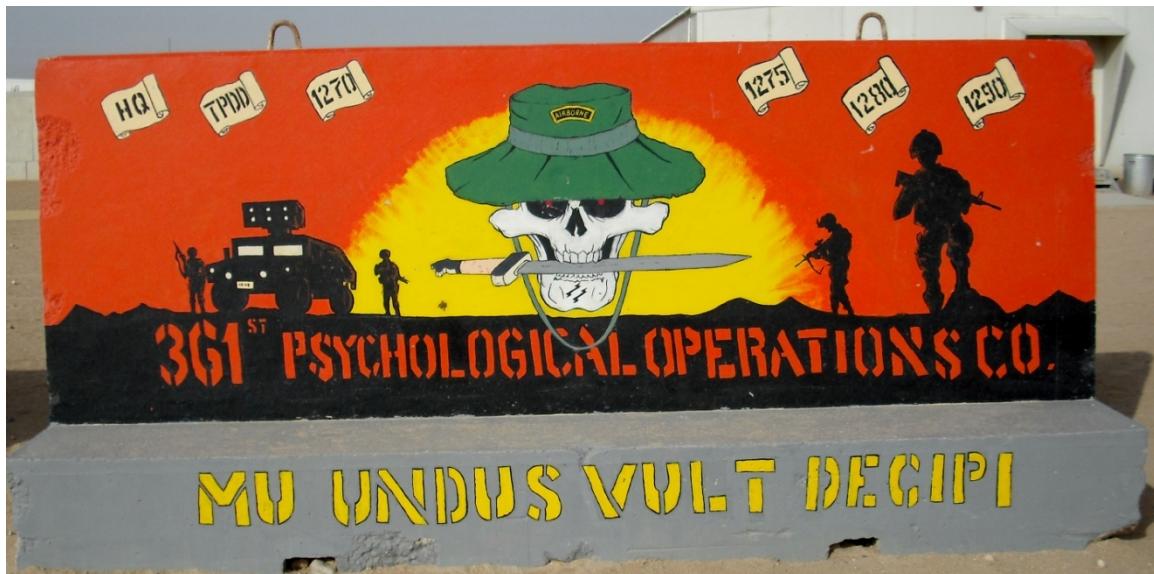


Figure 166. 361st Psychological Operations Company

N2. Unit: 361st Psychological Operations Company.
Service: Army Reserve, Bothell, Washington.
Deployment: 2008-2009.

The 361st Psychological Operations Company's arrival to theater is heralded with bright colors and an eye-catching barrier that will hold your attention. Silhouetted Soldiers are depicted in a deployment situation in the dim light of the sun's rising or setting. The sun is centrally placed and the red-eyed skull with boonie hat is painted in

⁸⁴Ibid.

larger scale giving it a hovering, three dimensional appearance. The combination of images is suggestive of a boots on the ground type of unit that conducts dangerous work in adept manner. The unit motto on the barrier's base is a psychological reference in Latin which reads, "Mu Undus Vult Decipi," meaning "the world wants to be deceived."⁸⁵ The quote helps to illustrate the unit's difficult and tenuous task of operating upon the battlefield of the mind.



Figure 167. 10th Psychological Operations Battalion

N3. Unit: 10th Psychological Operations Battalion.
Service: Army Reserve, St. Louis, Missouri.
Date of Deployment: 2007-2008.

The 10th Psychological Operations Battalion creates a barrier with a digital camouflage backdrop that effectively obscures some aspects. However, its Task Force mission, branch, and deployment period remain pronounced. The centered graphic of a

⁸⁵Babylon Ltd., "Mundus vult decipi translation," <http://translation.babylon.com/english/Mundus%20vult%20decipi/> (accessed 27 December 2013).

High Mobility Multipurpose Wheeled Vehicle, commonly referred to as a Humvee, likely indicates a ground based Task Force mission of working amidst the populace. Overall, the painted digital camouflage background may be the most telling aspect of the barrier. It appears to communicate the low profile aspect of unit operations, and the accomplishment of victory-enhancing results in ways the enemy might not expect.

Quartermaster



Figure 168. 138th Quartermaster Support Company

O1. Unit: 138th Quartermaster Support Company.
Service: Indiana Army National Guard, Brazil, IN.
Date of Deployment: 2008-2009.

Soldiers from the 138th Quartermaster Support Company design a barrier in the form of a license plate with yellow and blue Indiana State colors. The centered image is their higher headquarters insignia, 219th Battlefield Surveillance BDE, and the motto,

"Livin' the Dream," is etched on a flowing banner above. The image appearing across the barrier's base incorporates chain, lock, and the phrase "Lokd Tite." The "Lokd Tite" moniker depicts the unit as disciplined, thorough, and organized. Overall, the presentation gives the appearance of a midcentury style license plate. This type of plate is usually seen on classic cars and connotes the free spirited American appreciation of life and the open road. Whether at home or deployed, through ease or struggle, the American spirit soars free and looks for the very best in a situation.



Figure 169. 894th Quartermaster Company

O2. Unit: 894th Quartermaster Company.*Incomplete photo.
Service: Army Reserve, Jackson, Mississippi.
Date of Deployment: 2008-2009.

Soldiers from the 894th Quartermaster Company arrive at Camp Buehring and present a barrier that communicates their home station, branch affiliation, and motto. Their company moniker, “Fuel Warriors,” creatively combines fire, a Soldier, and a fuel tank. The illustration stands out against a Quartermaster blue background. With the unit’s continuous logistics and maintenance responsibilities, the motto, “One Team One Fight,” is undoubtedly more than a quote. It is a way of life.



Figure 170. 1387th Quartermaster Water Supply Company

O3. Unit: 1387th Quartermaster Water Supply Company.
Service: Mississippi Army National Guard, Greenville, MS.
Date of Deployment: 2007-2008.

On a backdrop of Quartermaster blue, the 1387th Quartermaster Water Supply Company presents a creative folk art style barrier. Design features include; waving American and State flags, a “Waterdog” moniker which appears to be a bulldog-alligator

hybrid, and a circular higher headquarters 84th Sustainment Command patch. The incorporated water images and varying shades of blue make this barrier feel like an oasis in the barren desert environment. In total, the Soldiers imprinted their regional culture upon the barrier and included patriotism, state flag, state flower (magnolia), and the reptilian looking canine. It has been remarked that you can deploy the Soldier out of their state, but you cannot deploy the state out of the Soldier. If so, this would indeed be true of the “Waterdogs.”

Signal



Figure 171. 40th Expeditionary Signal Battalion

P1. Unit: 40th Expeditionary Signal Battalion.
Service: Army Active, Fort Huachuca, Arizona.
Date of Deployment: 2007-2009.

The 40th Expeditionary Signal Battalion presents a barrier that relies upon a western theme to illustrate its message. The theme befits a unit whose home station is in

close proximity to Wild West historical sites such as, the infamous town of Tombstone, Arizona. Chosen images include the distinctive saguaro cactus, state flag depicting the Arizona skyline, and a thunderbird with lightning eyes and claws. The unit moniker, "Renegades," is typified by a figure that reflects Clint Eastwood in the 1976 movie, The Outlaw Josey Wales. In the barrier scene, a gunslinger with the brim of his hat covering his face, has yet to reveal his legendary name and skill to his opponent. The day of truth will come, and the enemy will know the full force of the Renegade's mission of justice.

Special Troops, Support, Sustainment



Figure 172. Special Troops Battalion, 1st Brigade Combat Team, 1st Cavalry Division

Q1. Unit: Special Troops Battalion, 1st Brigade Combat Team, 1st Cavalry Division.
Service: Army Active, Fort Hood, Texas.
Date of Deployment: 2006-2008.

The barrier created by the 1st Brigade, Special Troops Battalion from 1st Cavalry Division, provides a skillful illustration of the unit's identification and motto. Comprehension of this illustration is helped with an awareness of the STB insignia which features a centurion holding a red shield and spear against a teal background. In this barrier scene the unit announces its supplementary role with a depiction of a centurion running alongside the charging cavalry. Further, the Centurions depict the cavalry horse as slightly forward their own moniker representation. In order to win wars, our Nation not only needs combat force "trigger pullers," it needs complementary and support forces to assist and sustain them.⁸⁶ With their motto in bold lettering that spans the barrier's foundation, STB Soldiers from the 1st BCT ensure they will accomplish their mission with "Strength through Courage."

⁸⁶In January of 2005, 40% of troops were combat, 36% logistics, and 24% administration. See John J. McGrath, "The Other End of the Spear: The Tooth-to-Tail Ratio (T3R) in Modern Military Operations," http://www.cgsc.edu/carl/download/csipubs/mcgrath_op23.pdf (accessed 29 December 2013), 51.



Figure 173. Special Troops Battalion, 1st Brigade Combat Team, 3rd Infantry Division

Q2. Unit: Special Troops Battalion, 1st Brigade Combat Team, 3rd Infantry Division.

Service: Army Active, Fort Stewart, Georgia.

Date of Deployment: 2007-2008.

The 1st Brigade Combat Team's Special Troops Battalion announces its arrival to the theater of operations on a barrier that includes unit identification, brigade insignia, command team, and supporting companies. Against a strong yellow background, the blue and white 1st BCT, 3rd ID brigade insignia draws the most attention. The insignia contains the motto, "Warrior First Expert Always," and incorporates a desert cat moniker and image. This is an apt description of the dual nature of Special Troops Battalion Soldiers, for they must have agility and proficiency in Soldiering and specialized skills.



Figure 174. Brigade Support Battalion, 2nd Stryker Brigade Combat Team, 2nd Infantry Division

Q3. Unit: Brigade Support Battalion, 2nd Stryker Brigade Combat Team, 2nd Infantry Division.

Service: Army Active, Joint Base Lewis McChord, Washington.

Date of Deployment: 2006-2008.

The barrier created by the 2nd Stryker Brigade's Support Battalion provides unit identification, command team, and Division insignia. However, the barrier's focus is the unit's companies with each command team listed and the respective monikers centrally illustrated. In addition, the monikers are all depicted in an aggressive, offensive mode. The resulting conglomeration connotes a battle ready force, united in mission and action.



Figure 175. Special Troops Battalion, 10th Sustainment Brigade

Q4. Unit: Special Troops Battalion, 10th Sustainment Brigade.

Service: Army Active, Fort Drum, New York.

Date of Deployment: 2008-2009.

The 10th Sustainment Brigade's Special Troops Battalion exhibit's a tri-themed barrier with patriotism, area of operations, and company elements. First, heralding patriotism, an American flag is given prominence in an upper location and covers more than one fourth of the barrier. Second, the scene of a peaceful Iraqi village is illustrated and given prominence as well. Third, the common theme of basic battalion information, including company monikers, is found on the barrier's lower portion.

Most striking about this barrier is the image interaction between the American flag and the Iraqi village. Against a white background, the red stripes of the American flag gently flow into the sunny tranquil setting of a soft colored village. These images successfully blend to create a feeling of goodwill and peace. The deployment mindset of the 10th SBTB is evident; the people of Iraq are not an object of wrath, but of rapport.



Figure 176. Forward Support Company D, 10th Brigade Support Battalion

Q5. Unit: Forward Support Company D, 10th Brigade Support Battalion.

Service: Army Active, Fort Drum, New York.

Date of Deployment: 2005-2006.

The 10th Brigade Support Battalion's Forward Support Company Delta creates a barrier proclaiming its unit identification, leadership, and mission abilities. Their barrier features a scene that includes a comic book hero meant to reflect the unit's deployment attitude. In response to an act of great evil, Ghost Rider has ridden in on his flaming motorcycle from upstate New York to settle the score. He is supported by a company of Soldiers whose names are written on banners to his left and right. He breathes 10th Mountain Division hellfire, has vampire like teeth, and asserts his weapons and maintenance support skills. His posture and dark gaze are fixed directly upon the onlooker and there is no possibility of escape.



Figure 177. 15th Brigade Support Battalion, 2nd Brigade Combat Team

Q6. Unit: 15th Brigade Support Battalion, 2nd Brigade Combat Team.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2007-2008.

The 15th Brigade Support Battalion paints a barrier that communicates its values in three dimensional form. The backdrop and largest image is the American flag to portray the centrality of the unit's devotion and allegiance. It is the first dimension upon which the others are stacked. The middle, or second, dimension, contains unit, 2nd Brigade Combat Team, and 1st Cavalry Division insignias. Pride in the organization and in its mission participation is demonstrated with the enormous depiction of the unit's insignia. Further, its size also conveys the magnitude of their motivation to defend the flag and nation it represents.

Within the third, or forward, dimension, one finds the unit and company monikers which indicate breadth of the unit's might. In total, the positioning of all images gives the

barrier a battle formation effect. As in a centuries old warfare formation, forces are positioned and ready for frontal movement against the enemy.



Figure 178. 16th Special Troop Battalion, 16th Sustainment Brigade

Q7. Unit: 16th Special Troop Battalion, 16th Sustainment Brigade.

Service: Army Active, Bamberg, Germany.

Date of Deployment: 2008-2009.

The 16th Sustainment Brigades Special Troops Battalion illustrates a barrier depicting Soldiers on patrol. Emphasis is placed on the Soldier who leads the patrol. Above him a banner reads, “On point.” This phrase is a direct reference to a Soldier or organization out in front of a patrol or movement who will be first to engage the enemy. To be “on point” requires the traits and values of courage, sacrifice, and leadership, as well as attributes of awareness and experience. These are the ideals that the 16th Special Troops Battalion identifies with and brings to the fight.



Figure 179. 40th Personnel Services Detachment

Q8. Unit: 40th Personnel Services Detachment.

Service: California Army National Guard, Sacramento, California.

Date of Deployment: 2006-2007.

The 40th Personnel Services Detachment manifests a graffiti style barrier to communicate its unit identification and home state of California. The barrier's almost unrecognizable lettering adds to its attraction, as onlookers are required to decipher the visual puzzle. In so doing, one is reminded that the military is the conglomeration of a multitude of cultures. Each Soldier, each unit, each branch, and each Service has a distinct culture of its own. Having proficiency in the appreciation, assimilation, and integration of various cultures is an elemental trait that makes America's forces strong.



Figure 180. Company A, 47th Forward Support Battalion, 2nd Brigade Combat Team

Q9. Unit: Company A, 47th Forward Support Battalion, 2nd Brigade Combat Team.

Service: Army Active, Baumholder, Germany.

Date of Deployment: 2008-2009.

The Alpha Company Avengers from the 47th Forward Support Battalion compose a comic themed barrier. The illustrated superhero is Captain America of Marvel Comics, and through the use of his powerful shield, he is shown breaking through a wall to arrive on the scene. Of all comic book heroes, Captain America is one of the most patriotic, and once again he fights against the Nation's enemies. The contrast of the red, white, and blue colors against a dark brick background adds to the impression of goodness piercing thru evil. The darkened eyes and facial expression of this hero suggest righteous anger and forceful determination.

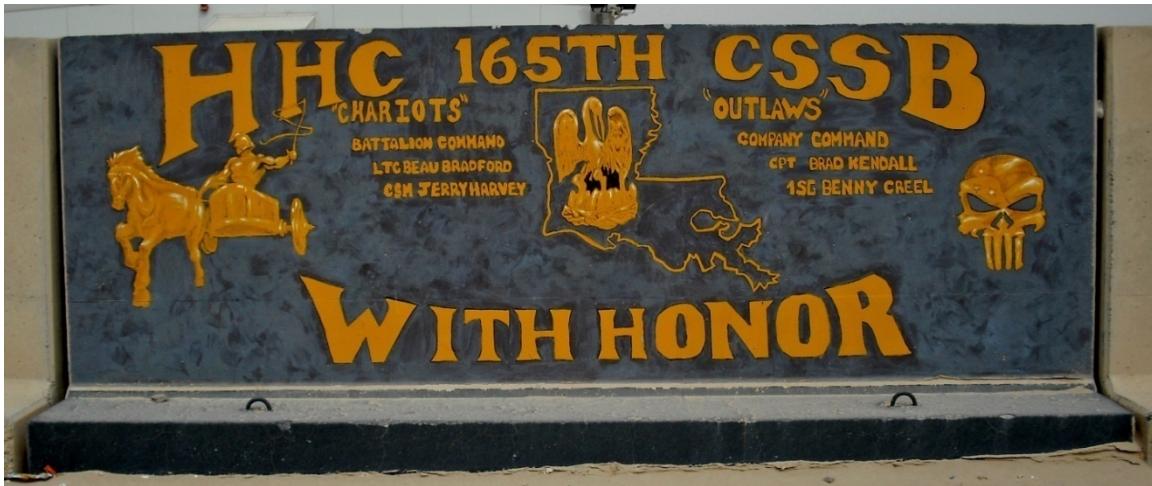


Figure 181. Headquarters, Headquarters Company, 165th Combat Support Sustainment Battalion

Q10. Unit: Headquarters, Headquarters Company, 165th Combat Support Sustainment Battalion.

Service: Louisiana Army National Guard, Bossier City, LA.

Date of Deployment: 2008-2009.

Headquarters, Headquarters Company from the 165th Combat Support Sustainment Battalion creates a barrier identifying its home state and battalion organization. Additionally, the design and craftsmanship of the barrier are meant to impart a message regarding its service and support values. The precision of the lettering and graphics, use of the color gold, and a granite-like background create an air of battalion professionalism. The colors of granite and gold portray durability, strength, and quality. One can expect those attributes to be identified with the battalion as well.



Figure 182. Reconnaissance Security Detachment, 215th Brigade Support Battalion

Q11. Unit: Reconnaissance Security Detachment, 215th Brigade Support Battalion.

Service: Army Active, Fort Hood, Texas.

Date of Deployment: 2006-2007.

In this barrier creation by the 215th Brigade Support Battalion's Reconnaissance Security Detachment, the cards of aces and eights are being played and death is the theme. In poker, a pair of black aces and eights is known as a "dead man's hand." It refers to the cards Wild Bill Hickok held when he was slain playing poker in the infamous town of Deadwood, South Dakota. The unit's moniker, "Death Dealers," is revealed on the barrier's horizontal base, and you can be sure they will deal a "dead man's hand" to the enemy.

Additional creative elements are the skull's gold teeth engraved⁸⁷ with unit identification, and the emblem that represents "aces." Finally, the most important aspect

⁸⁷A set of gold or bejeweled teeth was known as a "grill" and may have inspired the illustration.

of the barrier is the listing of Soldier names. For as time marches forward and the barrier is recalled, memories endure of a distant war that was fought by a band of brothers and sisters in arms.



Figure 183. 314th Combat Sustainment Support Battalion

Q12. Unit: 314th Combat Sustainment Support Battalion.

Service: Army Reserve, Las Vegas, Nevada.

Date of Deployment: 2007-2008.

The 314th Combat Sustainment Support Battalion shows home state pride with a barrier that replicates a historic, 1950's Las Vegas landmark sign. There are several reactions that this barrier is likely to evoke. The first of which is nostalgia. The city of Las Vegas is a rowdy vacation destination where for many the popular saying, "what happens in Vegas, stays in Vegas," is applicable. In addition, the city's been a popular stopping place for many family excursions. This mid-century modern sign will remind many of a more care-free time and place.

A second reaction this barrier might evoke is amusement with a tongue-in-cheek greeting for those just arriving to Operation Iraqi Freedom. Although they are worlds apart, the city of Las Vegas and deployment share much in common. Both provide a transient desert experience where missions operate around the clock, and one's senses are heightened from unexpected and often surreal situations and experiences.



Figure 184. 345th Mobile Public Affairs Detachment

Q13. Unit: 345th Mobile Public Affairs Detachment.
Service: Army Reserve, Coraopolis, Pennsylvania.
Date of Deployment: 2008-2009.

The 345th Mobile Public Affairs Detachment creates a barrier with a very professional graphic appeal. Image elements include branch, unit personnel, and the 316th Expeditionary Sustainment Command insignia. The barrier's emphasis is aimed at the unit's core mission of heralding truth. The motto, "Fortius Quo Veritas," which translates "strength through truth," confirms their mission. Additionally, the theme is

supported with the expertly blended images of an American flag and antique typewriter keys. The illustration expresses that the glory and honor of America is directly correlated to truthful reporting. The names of the unit personnel are presented across the barrier's base and function as a sort of sworn witness, upholding the values stated above.



Figure 185. 419th Combat Sustainment Support Battalion, 304th Sustainment Brigade Q14. Unit: 419th Combat Sustainment Support Battalion, 304th Sustainment Brigade. Service: Army Reserve, Irvine, California. Date of Deployment: 2008-2009.

Soldiers from the 419th Combat Sustainment Support Battalion create a barrier emphasizing their moniker and motto. In a show of deployment attitude, the Wolfpack illustrate their nickname with a snarly canine. The name, however, implies a group context, and highlights the strength of the group over the individual or lone wolf. The motto, "First in Service," is also given large scale notice. Its cursive free style lettering

calls attention to the human aspect. In sum, the 419th CSSB is most inspired by unity of effort and selfless service, and it brings these traits to the fight.



Figure 186. Company A, 501st Special Troops Battalion, 101st Airborne Division

Q15. Unit: Company A, 501st Special Troops Battalion, 101st Airborne Division.
Service: Army Active, Fort Campbell, Kentucky.
Date of Deployment: 2007-2008.

Alpha company from the 501st Special Troops Battalion paints a barrier communicating the company's connection to the 101st Airborne Division. To emphasize this union, the company uses half of the barrier to illustrate a stylized screaming eagle as its moniker. In addition, the title of 101st Airborne Division, and the image of an Air Assault badge underscore the connection. The eagle is the governing image on the barrier and it is portrayed in attacking mode with talons extended to strike. In sum, this unit shows great pride in their affiliation to a legendary Army organization that continues to distinguish itself for valor throughout America's conflicts.



Figure 187. 949th Brigade Support Battalion

Q16. Unit: 949th Brigade Support Battalion.
Service: Texas Army National Guard, Fort Worth, Texas.
Date of Deployment: 2008-2009.

As depicted by its barrier, the 949th Brigade Support Battalion charges into battle like a demon-eyed warhorse. The steed is primed for confrontation, and with missing teeth, flared nostrils, and unrestrained energy it looks a little bit crazy. This is a unit that will trample its enemies underfoot. The additional emphasis of this barrier is a show of honor whereby each of the 949th's companies and leadership personnel are listed.



Figure 188. Company A, 949th Brigade Support Battalion

Q17. Unit: Company A, 949th Brigade Support Battalion.
Service: Texas Army National Guard, Fort Worth, Texas.
Date of Deployment: 2008-2009.

Alpha Company from the 949th Brigade Support Battalion creates a barrier similar to that of their parent organization. While both are cowboy themed, Alpha Co. distinguishes itself with an “aces wild” moniker that is illustrated by a pair of aces and a horseshoe. In some card games, an ace can be represented as any card, hence the term, “aces wild.” Presenting the aces in combination with the lucky horseshoe represents good fortune. Therefore, in this case, the horseshoe and aces wild indicate that the unit is so lucky they cannot be beat.

The stroke of luck for the viewer is the lower front base of the barrier, for there they receive a glimpse into the everyday Army world. In the uniquely bonded Army culture, Soldiers are often referred to with a nickname. Upon the base the Soldiers have provided their autographs, and in some cases, nicknames and call signs as well.

Transportation



Figure 189. 62nd Transportation Company, 751st Combat Sustainment Support Battalion

R1. Unit: 62nd Transportation Company, 751st Combat Sustainment Support Battalion.
Service: Army Active, Fort Richardson, Alaska.
Date of Deployment: 2008-2009.

The 62nd Transportation Company provides a barrier that announces unit identification and moniker, and additionally portrays the contrasting environment of middle-eastern desert and the far reaches of the Alaskan arctic. The barrier scene illustrates the emblematic General Bone Crusher inspecting the surroundings from the turret vantage point of a 62nd TC High Mobility Multipurpose Wheeled Vehicle (HMMWV), commonly known as a Humvee. Whether operating in the brutal arctic cold or the suffocating deserts of Iraq and Kuwait, the general's troops will unquestionably complete the mission.

The tough looking Bulldog General is painted in exceedingly large proportion, and alludes to the authority an O7 exercises over his or her troops. In the presence of a

general, work is accomplished quickly and with exceedingly high standards. In the same manner, the 62nd TC will accomplish their mission with efficiency and excellence.



Figure 190. 206th Transportation Company

R2. Unit: 206th Transportation Company.
Service: Army Reserve, Opelika, Alabama.
Date of Deployment: 2007-2008.

The 206th Transportation Company's barrier announces its unit identification, motto, and home station. At the time of 206th TC's deployment, a movie called Transformers was released in theaters across America. The movie featured robots who disguise themselves in the form of vehicles, and the 206th TC incorporates the theme. The barrier is painted movie screen white and images are applied to reveal that the unit's truck is actually a transformer, replete with flame thrower and prepared to take on the forces of evil. In Iraq and Afghanistan in 2007, the average age of an active-duty Soldier

was 27, and the average age of National Guard members was 33.⁸⁸ The 206th TC's barrier reflects the young adult age of deployed personnel and their sources of inspiration. Humans, as well as robots and comic book heroes, are valued as fighting heroes.



Figure 191. 330th Transportation Battalion

R3. Unit: 330th Transportation Battalion.
Service: Army Active, Fort Bragg, North Carolina.
Date of Deployment: 2008-2009.

The 330th Transportation Battalion commandeers two adjoined barriers to express their deployment message. The message is revealed in the combination of the large scale dragon, and the unit's motto "Heart of thee Dragon." The dragon bears a set of razor sharp teeth that would make any alligator or piranha jealous. Its large wings and maroon beret proclaim the dragon's airborne attribute. "Heart of the dragon" signifies traits of courage, strength, tenacity, and persistence. Military strength and courage is the banner that leads the 330th Transportation Battalion into battle.

⁸⁸U.S. Senator Amy Klobuchar, "Senator Klobuchar Delivers Speech on Iraq, June 17, 2007," <http://www.klobuchar.senate.gov/events-speeches-and-floor-statements?ID=D3483F6E-1B0E-45A3-BA8A-5F6B638C1C9F> (accessed 31 December 2013).



Figure 192. 377th Transportation Company, 142nd Combat Sustainment Support Battalion

R4. Unit: 377th Transportation Company, 142nd Combat Sustainment Support Battalion.
Service: Army Active, Fort Bliss, Texas.
Date of Deployment: 2007-2008.

The 377th Transportation Company paints a barrier advertising its unit identification, command team, moniker, heavy equipment transport skill, and deployment period. The barrier's design is intended to highlight two aspects, the first of which is the image of the Heavy Equipment Transporter (HET). The detailed representation is drawn in large scale and the Soldiers' pride in their skill level with the machinery is reflected.

The second aspect of emphasis is the moniker, "Transporter." The oversized font and futuristic design bring space travel to mind. The resulting connotation is that this company can handle large assignments and speedily deliver its cargo.



Figure 193. 773rd Transportation Company, 77th Sustainment Brigade

R5. Unit: 773rd Transportation Company, 77th Sustainment Brigade.

Service: Army Reserve, Fort Totten, New York.

Date of Deployment: 2006-2007.

The 773rd Transportation Company creates a barrier with unit identification, deployment periods, and the 77th Sustainment Brigade's Statue of Liberty insignia. However, other unit organizational and identifying elements are noticeably absent. Instead, the barrier space is used to memorialize those who perished at Ground Zero on September 11, 2001. To honor the perished, their memory is recalled with a memorial pole and a flag flown at the height of the Twin Towers. There too, an eagle raises its wings in a sign of respect. All in all, this barrier is a reminder of why the Nation's troops bid farewell to their homeland and families and take the fight to the tyrant's door.



Figure 194. 1074th Transportation Company

R6. Unit: 1074th Transportation Company.

Service: Nebraska Army National Guard.

Date of Deployment: 2006-2007.

Amidst the windswept dunes of the Kuwaiti desert, the 1074th Transportation Company's barrier puts forward its unit, home state, college football team, moniker, and command team. Nebraska Cornhusker football is a big deal in the unit's home state and it is a big deal on their barrier as well. In addition, the Outlaws show their desert-ready mindset with illustrations of brown camouflage background, a skull with boonie hat, and flaming pistols. This barrier serves as a reminder that the desert environment and severe heat were conditions that invaded daily thinking and required immediate troop adjustment.



Figure 195. 1123rd Transportation Company

R7. Unit: 1123rd Transportation Company.

Service: Arkansas Army National Guard.

Date of Deployment: 2008-2009.

The 1123rd Transportation Company heralds its arrival to theater with a colorful barrier announcing its unit identification, moniker, and command team. The company's Soldiers are represented by a diabolic, red razorback-hotrod. The ferocious creation has a .50 caliber gun and ammunition supply strapped to its back and flames emit from the exhaust. National Association of Stock Car Auto Racing (NASCAR) drivers could not outrun this vehicle, much less an enemy transport vehicle. The color combination, illustrated layers of flame, and hot rod motif highlight an automotive culture. The charging razorback with actively firing weapon advertises that this unit's mission is underway.



Figure 196. 1245th Transportation Company, 345th Combat Sustainment Support Battalion

R8. Unit: 1245th Transportation Company, 345th Combat Sustainment Support Battalion.
Service: Oklahoma Army National Guard, Ardmore, OK.
Date of Deployment: 2008.

The 1245th Transportation Company's barrier incorporates the color red with two Native American symbols to reveal their military organization and home state. First, the barrier's red base color and yellow thunderbird image are representative of the 90th Troop Command and 45th Infantry Brigade Combat Team. The thunderbird symbol indicates "sacred bearer of happiness unlimited."⁸⁹ Second, the Oklahoma State symbol is an Osage Native American battle shield. In unison, the symbols signify a people of goodwill with military might. The unit's identification is placed between the symbols to underscore the relationship to each. Of final note, while there is an absence of any names

⁸⁹45th Infantry Division Museum, "From Swastika to Thunderbird," <http://www.45thdivisionmuseum.com/History/SwastikaToThunderbird.html> (accessed 1 January 2014).

on the barrier's face, the inclusion of all personnel autographs on the lower base speak of commonality and unity in Company and mission.



Figure 197. 1461st Combat Heavy Equipment Transport, 246th Transportation Battalion

R9. Unit: 1461st Combat Heavy Equipment Transport, 246th Transportation Battalion.
Service: Michigan Army National Guard, Jackson, MI.
Date of Deployment: 2006-2007.

The 1461st Combat Heavy Equipment Transport Company arrives to theater and creates a finely illustrated dragon themed barrier. On the barrier's upper left hand corner, the moniker, "Dragon Wagon," reflects the unit's Heavy Equipment Transport (HET) mission. At the barrier's center, a large green dragon with menacing eyes and posture symbolizes the unit's preparedness, its ability to move very large machinery, and its overall war demeanor. On the upper right corner of the barrier, a black griffin represents

the unit's association with the Michigan National Guard. The unit and its mission, home state, and war prowess are given space to draw notice within the overall dragon theme.

Military Transition Teams



Figure 198. Class 25, Military Transition Teams, 1st Infantry Division

S1. Unit: Class 25, Military Transition Teams, 1st Infantry Division.
Service: Army Active, Fort Riley, Kansas.
Date of Deployment: 2007-2008.

The 25th Class from Fort Riley's Military Transition Team program paints a barrier to communicate the mission and importance of MiTT teams. Facilitating the transition of security responsibilities from the United States to Iraq was their key role. The title, "Class 25," indicates the team was the 25th class trained at Fort Riley, Kansas. The barrier is a reminder that many deployed personnel arrive to Operation Iraqi Freedom in groups smaller than units, but still play a key role in the war effort and should be remembered for their service.



Figure 199. URF 8839, Military Transition Team

S2. Unit: URF 8839, Military Transition Team.
Service: Army Active, Fort Riley, Kansas.
Date of Deployment: Likely 2008.

Military Transition Team URF 8839 manifests a barrier identifying its mission, moniker, personnel, and identification. The Team adopted the moniker, "Lethal Logistics," and chose a desert appropriate scorpion image as representation. In addition, the unit honors team members by identifying their names. The barrier, like that of the Class 25 MiTT, serves as a reminder that many deployed personnel arrive to Operation Iraqi Freedom in smaller numbers than the traditional units. While their numbers may be small, their contribution is not.

U.S. Navy



Figure 200. U.S. Navy Law and Order / Provost Marshal, Area Support Group Kuwait, US Army Central Command

T1. Unit: U.S. Navy Law and Order / Provost Marshal, Area Support Group Kuwait, US Army Central Command.

Service: U.S. Navy.

Date of Deployment: Likely 2006 or 2007.

The U.S. Navy Provost Marshal presents a barrier that reveals its unit insignia, motto, and law enforcement badges. The images are illustrated in a clean and structured manner that seems appropriate for a security organization. The motto, "One Team One Fight," is given a position of prominence, and largely lettered in contrasting form to draw attention to the barrier's primary message. As a result, the Army and Navy collaboration is effectively highlighted and inter-service teamwork valued. Although service rivalry is always present downrange, mission priority takes precedence and all forces are unified in their objectives.



Figure 201. Navy Provisional Detainee Battalion III

T2. Unit: Navy Provisional Detainee Battalion III.

Service: U.S. Navy.

Date of Deployment: 2007-2008.

Navy Provisional Detainee Battalion III creates a barrier with a primary illustration incorporating its mission, environment, and service component. Centered upon the barrier is the trident-bearing Greek god, Triton, who watchfully looms above a detention facility in Ramadi, Iraq. Adding creative detail, the Triton moniker is clothed in camouflage and desert sand dunes surround the detention facility. In addition to the central illustration, the unit's command team with respective rank is given visibility and furthers the unit's message of mission capability.



Figure 202. Navy Provisional Detainee Battalion V

T3. Unit: Navy Provisional Detainee Battalion V.

Service: U.S. Navy.

Date of Deployment: 2008-2009.

Sailors from Navy Provisional Detainee Battalion V paint a barrier that integrates graffiti style to emphasize unit mission. The predominant feature is an anchor with speared combat boot attached. The anchor is illustrated as crushing the concrete upon which it lands. The purported message is confidence in completing a land based mission.

The barrier also sends a message which the unit did not foresee. The anchor and boot illustration exhibits a large portion of the bottom of the boot. In Muslim cultures, showing someone the sole of your shoe (boot) is an extreme insult. Although assuredly not intended to offend, the barrier exhibits a most offensive image in Middle East culture. Had the barrier been painted in a less American-troop-specific area, it would have most certainly caused controversy and been covered as a result. The boot illustration

strengthens the knowledge that barriers painted at Camp Buehring were true representations of America troops.



Figure 203. Navy Mobile Construction Battalions 7 and 2

T4. Unit: Navy Mobile Construction Battalions 7 and 21.

Service: U.S. Navy.

Date of Deployment: 2006.

Navy Mobile Construction Battalions 7 and 21 manifest a barrier that heralds their war fighting and construction abilities. The featured illustration highlights the motto, “We Build, We Fight,” and depicts a Seabee simultaneously handling weapons, working with tools, and driving a bulldozer. A second motto, “Can Do,” indicates confidence, willingness, and mission capability. A similar saying used in popular culture would be, “bring it!”



Figure 204. Navy Mobile Construction Battalions 26 and 133

T5. Unit: Navy Mobile Construction Battalions 26 and 133.

Service: U.S. Navy.

Date of Deployment: 2007.

Navy Mobile Construction Battalions 26 and 133 paint a barrier that illustrates a contentious Seabee with weapon and wrench in hand. The moniker is meant to highlight the Navy Seabees dual mission. As captured by the Seabee motto, “Can Do,” unit members can effectively handle both Sailor and construction responsibilities. The barrier’s angry Seabee appears as a hornet whose nest has been disturbed and represents the unit’s attitude as it enters deployment. The enemy, who attacked the Seabees nest, can expect to feel their sting.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

This thesis investigated barrier murals that American military personnel painted at Camp Buehring, Kuwait, in order to discover troop identity, values, and warfighting attributes as they deployed into combat for Operation Iraqi Freedom. While each barrier expressed its own message and values, overall trends were also evidenced. Unit identification was common to all, and for many, pride in branch and home station was also expressed. However, beyond these expected forms of identification, there were many and diverse themes for war portrayed.

This chapter begins with identification of troop values and warfighting attributes. The section is followed by conclusions about troop identity and the inspirational images with which troops relate. The author then provides comments regarding troop morals, spirituality, and their perceptions of the war. Finally, the chapter concludes with recommendations related to the research process and results.

Troop Values and Warfighting Attributes

What does troop mural art teach us about troop motivations as they entered combat? What warfighting attributes did troops express as a priority? This research project indicates that themes of aggressiveness, humor, and patriotism were the values and warfighting attributes most often communicated by troops.

The first and most often conveyed theme was aggressiveness. Symbols and words of aggressive posture were declared in 158 barriers (79 percent). This trait was communicated through monikers, mottos, threatening images, and color. Examples of

aggressive monikers included; an enraged lion with territorial stance (figure 10), cobra poised to strike (figure 89), and a diabolical razorback-hotrod (figure 195). Examples of mottos indicating forceful intent included; “Assume Nothing, Leave no Doubt” (figure 18), “Strike at Night” (figure 53), “Fight Hard, Live Brave” (figure 164), and “We Build, We Fight” (figure 203). Examples of threatening images that indicate aggressive posture included; a skull with eyeball targeting device (figure 8), forged armor appearing as a fearsome and medieval-like weapon (figure 19), and an insignia of a large hunting knife and war hatchet (figure 110). Unit’s also used color to show threat. Examples included the combination of colors such as blue-gray and red (figure 102), red and yellow (figure 107), black and gray (figure 113), and black and red (figure 121).

The degree of antagonistic posture varied amongst the barriers. Some were very hostile, such as the skull and crossed cannons in figure 100, or the savage red-eyed wolf in figure 160. Others much less so, such as the knight moniker in figure 15, and the battering ram moniker in figure 78. Yet, each image, to some degree or another, communicated a readiness for war. The energy, motivation, anxiety, anger, desire for justice, courage, fear, or dutiful obligations that troops felt deploying into war were funneled into images of capable force, as well as, hostility toward the enemy. Even units with non-aggressive monikers were adapted or recreated to show power. Some examples include the seahorse in figure 77, stingray in figure 118, and the anchor in figure 202.

For Operation Iraqi Freedom, aggressive, forceful, and hostile war posturing was an attribute for most deploying troops. Such behavior is not unusual or uncommon to war, and is in fact expected of those who enter combat. Considering the nature of the attacks upon the Nation, expressions of anger and hostile posturing would be natural.

However, both the usefulness and the degree of expressed hostility are aspects for reflection and consideration. In regard to usefulness, the forceful images may have provided a strengthening and unifying effect upon troops entering war. As troops perceived the motivation and energy of others, it is likely they were encouraged and motivated as well. In regard to the degree of hostility portrayed by the images one should ask, whether or not the images were within the accepted boundaries of a professional and disciplined force. Were any of the images excessively hostile?

The second most often conveyed theme was humor. Fifty-two barriers, or more than one in four, contained elements of wit, comedy, or absurdity. In fact, more barriers contained an element of humor (26 percent) than of patriotism (16 percent). This result of the investigation was something which the author did not anticipate.

Some barriers incorporated humor as a primary element. For example, in figure 7, a barmaid with over-sized beer mugs represents the freedoms of home that will be missed during deployment. In figure 62, a fiendishly-fierce, cigar-smoking mythical “Chupacabra” takes center stage. In figure 125, a happy military dog is featured with goggles and bandana. Figure 135 depicts a dental company’s bulldog mascot with a crossed rifle and loaded tooth brush. Wittily, the unit twists the “One Shot One Kill” special operations motto to “One Shot One Fill.” In figure 162, a maintenance company exhibits a cigar smoking devil with a crazed look in the eyes. The unit’s motto, “We Screw, We Nut, We Bolt,” has the familiar garage environment double entendre. Figure 183 is one of the author’s favorites. The barrier is a replication of the 1950’s Las Vegas landmark sign and evokes amusement because of its tongue-in-cheek greeting for those just arriving to Operation Iraqi Freedom.

Some barriers incorporated humor in a more subtle manner. In figure 74, a civil affairs unit proclaims the motto, “We do Questionable Things for Questionable People,” and discreetly places it where it might not gain notice at first glance. It cleverly includes crosshairs in all the “o” letters, adding comical effect. Figure 42’s message of “kick ‘em in the junk,” connotes a backyard brawler ideal, yet the phrase is so coarse it becomes humorous. In figure 72, a National Guard unit from Minnesota provides the motto, “Let’s Play Hockey,” and paints a sand dune with a hockey puck impacting against the sand. In figure 79, a vicious bulldog has chewed off portions of the Bravo company sign. Figure 182 includes a set of gold and bejeweled teeth on a skull. In addition, small humorous pictures were also painted on the outward edges of barriers. Figure 83 includes a tiny gnome from a popular travel service advertising campaign. Figure 144 randomly includes a turtle.

Humor was also directed toward fellow Soldiers. In figure 76, the company places the commander’s name above the outlaw moniker, ascribing him its characteristics. In figure 88, the unit is entertained with a light humored camaraderie that lists Soldier names next to a “wanted” poster. In jest, they are wanted for being especially “out of control.” Figure 23 cleverly, and with amusement, refers to its personnel as “Liars, Cutthroats, and Thieves,” associating them with pre-Civil War guerrilla fighters known as “Jayhawkers.” In addition, supporting unit monikers are so absurdly painted they become comical. Examples include the Charlie Company “Cannibals” (figure 104), and the “Third Herd” Soldiers (figure 42).

The large scale use of humor alongside or as part of aggressive images is noteworthy. As indicated by the sheer numbers of barriers with this aspect, humor has a

place of communication priority amongst Service members during war. This begs the question, why the large scale communication and integration of humor into barrier art? Further, is it troublesome that American troops include both humor and aggressiveness in their expressions of art?

Communicating humor through images during war is not new to American troops. Bomber nose art from World War II included humor, aggressiveness, and pinups, and sometimes simultaneously. During the Korean War these aspects continued on bomber nose art as well. In fact, the aspect of humor now seems to be an inherent quality or characteristic of the expression and identity of United States troops. In all likelihood, humor has become prevalent amongst American troops because of its correlation with resiliency.⁹⁰ It has often been said in the Army, “if you don’t have your humor, what do you have?” Humor helps troops choose actions that are coping and positive.⁹¹ At the same time, humor is not exactly escapist as it does not deny the awfulness of adversity.⁹² Humor does not dismiss difficulty, but assists troops in living through challenging circumstances. Consequently, is not unusual or worrisome that aggressive images are created alongside those that are humorous. Such images do not indicate a lack of proper respect for the war environment or enemy, but are an aspect of resiliency.

⁹⁰For an introductory correlation between humor and resiliency, and resources of further research see PBS.org., “This Emotional Life: Humor and Resilience,” <http://www.pbs.org>thisemotionallife/topic/humor/humor-and-resilience> (accessed 27 March 2014).

⁹¹Ibid.

⁹²Ibid.

The importance of integrating or allowing humor within boundaries into daily operations is a helpful reminder to military leadership. Such balanced integration does not jeopardize success, but enhances mission readiness. Humor's place of importance in troop identity and resiliency is a reflection of a professional force.

The third most often conveyed theme was patriotism. Expressions of patriotism and honor for country were identified in 32 barriers (16 percent). Nearly one in every six barriers contained a symbol, a motto, or used color to express devotion to country. The most common patriotic symbol was the American flag. The flag, or a form thereof, was painted in twenty-nine barriers. Examples of the flag symbol are figures 10, 27, 62, 86, 108, 153, 170, and 184. The size and placement of the flags upon the barriers varied widely. Some were all encompassing and painted as a primary theme. Such examples can be observed in figures 21, 24, 131, and 132. Others were much smaller and incorporated into an overall message, such as those in figures 57, 64, 153, and 170. Some barriers only incorporated portions of the flag such as the stripes in figures 50 and the stars and stripes in figure 111.

Of the patriotic symbols, the second most common was the eagle. This symbol was painted on five barriers, figures 39, 70, 105, 109, and 193. Although there are more eagle images in this collection of barrier photos, the eagles which were painted to merely represent unit identification were not included. Only those eagles used in a patriotic sense are counted.

Other images of patriotism include figure 70's Liberty Bell, as well as its banner proclaiming "Liberty and Freedom." Figure 109 included a star and the motto "Defending Freedom." Color was also used to portray patriotism such as in figures 57

and 94 in which red, white, and blue are predominately used throughout. In addition, several barriers used multiple patriotic themes to bolster their presentation. These barriers include figures 39, 105, and 193 with flag and eagle. Figure 70 included flag, eagle, liberty bell, banner, and a revolutionary war or early pioneer theme. Figure 109 included flag, eagle, motto, and star.

In a postmodern world, trust and loyalty to institutions and countries is fading. Nonetheless, within America's military culture, patriotism still holds priority and a place of honor. Love for country is held dear, and those symbols identified with patriotism bring strength, bolster courage, and are a reminder of freedoms and values which are worth fighting for. The flag and eagle continue to serve as primary patriotic symbols that motivate troops heading into combat.

Troop Identity

Not only did this study seek to discover troop values and warfighting attributes, troop identity was explored as well. What are those inspirational or heroic images with which troops identify? This is a very important aspect because archetypes reveal character traits and identities to which troops aspire and desire to imitate. Four primary themes were prevalent: Modern American Culture, American West, American Soldier, and European Traditional.

It was the author's pre-investigative assumption that medieval or chivalrous images would likely dominate as cultural or heroic identity. Although knights, dragons, coat of arms and castles were identified, they ranked fourth in image popularity. Most popular were modern cultural images, found in 40 barriers (20 percent). Troops readily identify with characters, words, and images reflected in American culture, media and the

arts. Many barriers contained references to modern movies, comics, mystical themes, science fiction, or music.

Movie and comic references were particularly prevalent. Examples of direct or indirect movie or comic references include; Robocop (figure 21), Road Warriors (figure 53), Spartans from the movie 300 (figures 12, 91), The Thing (figure 87), The Punisher (figures 121, 140, 181), The Outlaw Josey Wales (figure 171), Ghost Rider (figure 176), Captain America (figure 180), Transformers (figure 190), and the Tasmanian Devil from Looney Tunes (figures 71, 73, and 155). Most of the main characters from these stories are either heroes such as Robocop or Captain America, or, anti-heroes who rise to the challenge such as The Punisher or Ghost Rider.

Some units developed their own comic-like superhero and examples include a vampire and angel crossbreed (figure 153), a fly-like insect (figure 130), and a Fuel Warrior (figure 169). In addition, barbarian warrior images inspired from artist Frank Frazetta's iconic "Death Dealer," or comic and movie character Conan were also painted (figures 26, 30, and 44). In the same category, a Berserker warrior is featured in figure 102.

Mystical, science fiction, and musical references and themes were also popular. References to mystical or fantasy images include; the Chupacabra (figure 62), Hellhounds (figure 115), Devils (figures 106, 107, 117, 162), and the Grim Reaper (figures 42, 82, 119). Science fiction themes include a futuristic eagle-headed warrior (figure 20), and savage muscled aliens resembling H. R. Giger's alien (made popular by the Ridley Scott movies) in figure 36. Two music references include a platoon called the Misfits (figure 106), and AC/DC's song, "Dirty Deeds Done Dirt Cheap" (figure 42).

This is a media and visual age and it is not surprising that movies, television, and music are a primary source of ideas and images with which Americans develop affinity and identity. Consequently, it is vital that military leaders have awareness of the power of culture to imprint itself upon Service members, in both a positive and negative manner. Troops are not just observing, but also developing their identity from the stories, music, and personas emanating from popular American culture. Those personas or creatures which are physically strong, overcome adversity, or have a mystical or dark edge to them are particularly popular.

In addition to themes from popular culture, the people and subjects of the historical and fictional nineteenth century American West have found root in troop culture and rank as second most popular. Thirty-four barriers (17 percent) included American West themes.⁹³ Even if one excludes barriers of units with Cavalry association, there are still 22 barriers with a western theme (11 percent). Some units associated themselves with Native American Warriors, such as Apache (figures 38, 116), Comanche (figures 92, 111), or a War Chief (figure 38). In turn, some units associated themselves with Cavalry Soldiers (figures 39, 49) or cowboys (figure 138). For others, the western rebel archetype was chosen and examples include; the Desperados (figure 37), the Jayhawks (figure 23), the Gunfighters (figure 51), the Gunslingers (figure 147), the Outlaws (figures 76, 194), the Raiders (figure 154), and the Renegades (figure 171). In addition, for some units, animal themes were the image of choice and examples include; Longhorns (figure 138), Mustangs (figures 45, 46), Warhorse (figure 41), Workhorse

⁹³Barriers showing only Cavalry insignia, the 36th Infantry Division insignia (arrowhead), or the 45th Infantry Division insignia (thunderbird) were not included in the total numbers.

(figure 158), and Stallions (figure 39). Further, poker cards such as aces and eights (figure 182) and a pair of lucky aces (figure 188) were also displayed.

In sum, nineteenth century American West themes are appreciated by troops. Likely reasons for association are western aspects of ruggedness, cunning, adaptability, warrior spirit, toughness, bravery, justice, and historical connection (Cavalry). Perhaps most revealing is that troops are looking more within American history for their identity, and less to European history. The American military is maturing into its own cultural and national uniqueness.

Images and allusions to the American Soldier were the third most popular form of hero identity and are found in 32 barriers (16%). The image and ideal of Soldier as hero was a most interesting discovery. This aspect is displayed by giving appreciation for service and sacrifice of troops. Thirteen barriers contained the names of all unit personnel, ten contained silhouetted images of Soldiers, six provided messages of inspiration to others, and three painted Soldiers in acts of service.

The listing or autographs of unit personnel upon barriers is a significant action to show honor. The adding of names to a roster of history shows that personnel are upholding the legacy of service. Examples of roster names are found in figures 8, 19, 42, 69, 76, 144, 163, 188, and 199. In addition, the barriers also present a new method of honoring troops, which is to paint them as darkened silhouettes. The silhouettes, which obscure rank, gender, age, and race, communicate the sacrifice of one's personal identity for the greater good of the Nation, and the unity of troops as a whole. Troops painted in silhouette signify that they face the coming mission with individual responsibilities and challenges, yet they do so without seeking personal glory. Examples of troops

represented by silhouettes are figures 15, 31, 50, 118, 136, 145, and 163. Further, troops were also represented by realistic paintings. In figure 27, a Soldier stands ready to faithfully fulfill the mission; in figure 40 a cavalry Soldier bravely rides into battle; and in figure 178 a Soldier leads a patrol.

Messages of inspiration to other Soldiers also emphasize the identity of Soldier as hero. In figure 34, a historic quote on how legacy and authority are acquired is provided: “Brave Rifles! Veterans! You have been baptized by fire and blood and have come out steel.” In figure 61, Soldiers reference the scripture of Isaiah 6:8 to show they are ready to serve those in need: “Here I am . . . send me.” In figure 107, a message promotes that Soldiers give their best to each other: “This is when perfection becomes standard. Right here, right now. This is dedicated to all the men and women serving in the Armed Forces. Give ‘Em Hell!! HOOAH.” In figure 119, Soldiers who served in the Civil War are honored. In addition, memorial messages of honor were present. In figure 86 the death of a Soldier is honored, and in figure 132, wreaths honor the service and sacrifices of current and prior unit members.

The identity of Soldier as hero is reverently depicted in barrier art. Images are painted with a somber approach, for the price of freedom is great. Messages point to a higher calling and responsibility, for the security of the Nation and the lives of fellow Soldiers are at stake. Humor and lightheartedness are absent as the image of Soldier hero is given highest respect.

Traditional European images of warrior identity were fourth in popularity and are identified in 29 barriers (14.5 percent). Twenty-two barriers contained medieval era images such as knights, dragons, coat of arms, or castles, and seven barriers pertained to

classical civilization. For many units, these images are part of their long-established insignia.

Pertaining to medieval era lore, dragon images were the most popular and 13 barriers included them in their presentation. Examples include figures 17, 20, 65, 66, 96, 124, and 197. The chivalrous and honorable knight was second and the image was portrayed on eight barriers, including figures 15, 28, 29, 131, and 149. A coat of arms image is identified in figure 146. A particularly well crafted barrier with an overall traditional medieval theme is found in figure 103.

In respect to classical Western Civilization, seven images were identified. The Greco gods of Titan (figure 24) and Triton (figure 201) were chosen for their great strength. Greek mythology was also referenced with two barriers featuring a Pegasus (figures 46, 47) and in one, a Phoenix (figure 55). In addition, Roman chariots were identified in figures 172 and 181.⁹⁴

Although traditional European images were not as prevalent in barrier art as one might expect, they were represented and continue to hold importance in American military culture. America is an extension of Western Civilization and as such, its mythology, values, and heroes are fabric of its identity. In addition, many of its images and themes are integrated into unit insignia and heraldry, and will hold an enduring place of admiration.

⁹⁴Spartan images were included in the modern culture category rather than traditional European because most, if not all, were likely adopted as a result of the popularity of the movie 300.

Troop Morals, Spirituality, and Perceptions of the War

Troop morals, spirituality, and perceptions of the war were not primary subjects of investigation for this project. Nonetheless, the author provides some preliminary observations in regard to these themes. In terms of morals, barrier art identified several standards of behavior for troops. Regarding spirituality, some religious or transcendent belief systems were expressed by troops. In respect to troop perceptions of the war, two themes are identified and discussed.

In order to discover group morals and standards of behavior, one must observe what is readily evident on the barriers, as well as, what is not expressed. Two morals that are revealed by this investigative approach are the equality of individuals and the inappropriateness of sexism. The equality of troops is discovered through intentional images, and the inappropriateness of sexism is revealed through deliberate omission of images.

The moral standard of the equality of military personnel was expressed in barrier art through the use of silhouettes. When troops painted images to represent themselves or other troops, they predominately did so through the use of silhouettes, which obscure rank, gender, age, and race. This method of illustrating troops points to the importance given to all troop members and their ability to relate and perceive themselves as represented within the group. Sensitivity to exclusion of group members portrays a moral value of equality for all. Examples of troops represented by silhouettes are figures 15, 31, 50, 118, 136, 145, 163, and 166. This is not to suggest that discriminatory behavior does not exist in America's military, but that such behavior is deemed inappropriate and unacceptable.

Through a historical lens, the view of sexism as inappropriate is a moral that was identified through what was noticeably absent from the barriers. If one were to compare the bomber nose art of World War II with Iraq barrier art, one might suppose they were not from the same military organization. Whereas suggestive female pin-up images and innuendo were the predominate illustrations in bomber nose art, they were completely absent in OIF barrier art. The absence of female pin-up illustrations on modern day military barrier art has direct association with American military integration of female and male troops. This integration has redefined a previous norm to a new morality of non-permissible sexism.

In regard to spirituality, religions or belief systems that transcend human experience were sparsely expressed on the barriers. However, there were various examples that lightly referenced this aspect. In figure 22, troops presented a barrier scene with church-like stained glass windows to give a tone of sacredness to their mural. In figure 54, troops presented a barrier panorama reminiscent of Psalm 91:4 to illustrate protectiveness and peace. In figure 61, the barrier illustration includes Isaiah 6:8, an Old Testament scriptural motto, that portrays the unit as ready to serve and assist those in need. In figure 80, unit insignia with its cross symbol is highlighted upon the barrier, indicating pride in a home station which self-identifies as almost entirely Christian. Figure 102 includes a magical symbol of Icelandic origin meant to provoke terror in the enemy and protection for self. In figure 117, troops present a devil-like emblem which appears to serve as an ill-omen against those who would oppose them.

Truth be told, the chaplain author was at first perplexed by the lack of spiritual and religious themes evidenced on the barriers, especially since spirituality is important

to a majority of troops.⁹⁵ Considering that spirituality is an individualistic and non-group trait, however, its absence seemed appropriate. Barrier war paint primarily represents a group perspective upon entering combat. Spirituality can be divisive if it is meant to speak for all, when in fact, it is not representative of all group members. Though spiritual messages were likely omitted in the interest of group identity, it should not be assumed that spirituality is not important for troops. To illustrate this truth, a barrier that was not representative of a military unit but of troop spirituality was painted at Camp Buehring and is cataloged in Appendix A (page 279).

In respect to how troops perceived their role in the war, two themes were identified throughout. First, troops identified themselves as protectors of our Nation sent to destroy its enemies. Second, troops perceived themselves as envoys of peace and protectors of the Iraqi nation and its people.

The first pervasive theme throughout barrier art is troop perception of themselves as protectors of their own nation, sent to destroy terrorist enemies. This theme is portrayed through various types of images. In figure 10, the unit, represented by an enraged lion, will protect the Nation and act with red-eyed fury against the enemy. In figure 17, the unit creates a barrier to highlight its identity as a defender of freedom. In figure 30, the unit provides an exceptional artistic rendering of artist Frank Frazetta's iconic "Death Dealer," and the motto, "Treat 'Em Rough," to affirm their posture toward

⁹⁵At least 73% of Soldiers identify with a religious organization. Office of Army Demographics Fiscal Year 2012 Religious Affiliation: Christian 71.4% (Protestant 52.4%, Catholic 18.9%, Orthodox 0.1%); No Preference/ Unknown 26.2%; Other Religions 0.7%; Atheist 0.5%; Buddhist 0.4%; Jewish 0.4%; Muslim 0.4%; and Hindu 0.1%. Statistics accessed from Chaplain Garrison Leaders Course Presentation posted at Army Knowledge Online: <https://www.us.army.mil/suite/doc/40997773>.

the enemy. In figure 103, the unit is represented by noble knights rallying for war. In figure 140, the unit melds an image of New York's Twin Towers with an outline of their home state to demonstrate their solidarity and protective role. In figure 193, those who perished at Ground Zero on September 11, 2001, are memorialized. Through their motto, "Let us not forget those who can no longer defend themselves," the unit advocates for others to join its purpose.

The second pervasive theme throughout barrier art is that of troop perception as envoys of peace and protectors of the Iraqi nation and people. In figure 54, a scene is painted of a desert city that rests peacefully under the protection of the unit. In figure 64, American and Iraqi cooperation is portrayed by jointly painting the national flags. This aspect was also evidenced in figure 142, where the unit honors the cooperation between Iraqi and American police forces with an illustration of the respective national flags flowing into one another. In figure 175, the outlying edges of the American flag gently flow into the sunny, tranquil setting of an Iraqi village, creating a feeling of American goodwill and peace toward its inhabitants.

In sum, barrier art illustrates that troops felt a strong protective identity for the Nation and a very aggressive posture toward enemy combatants. In addition, troops had peaceful and cooperative intentions toward the nation of Iraq. Further, their peaceful intentions included a sense of responsibility for the welfare of its citizens.

Recommendations

In art, either as creators or participants, we are helped to remember some of the glorious things we have forgotten, and some of the terrible things we were asked to endure.⁹⁶

This research project focused on troop identity, values, and warfighting attributes as they deployed into combat. Throughout the research process the author discovered critical results that pertain, yet also extend beyond the immediate findings of the investigation. There are five recommendations for the reader to consider. First, that military leaders use this study for greater awareness of how current American troops are motivated and inspired. Second, that America's military rediscover the importance of art within its culture. Third, that America's military address the current deficiency in the recording and subsequent preservation of its history. Fourth, that these research findings be used as reference material for various disciplines. Fifth and finally, that the painted barriers be preserved and safeguarded as memorials of war.

First, focus of this research recommends that military leaders use this study for greater awareness of how current American troops are motivated and inspired. Motivation and loyalty of troops for the mission were continually evidenced within barrier art. This is a remarkable occurrence considering the greater context of postmodernism and the Information Age in which we live. For with the proliferation of postmodern worldviews and values, there is an erosion of the foundations of traditional institutions, and loyalty to their purposes. Yet, the American military continues to stand

⁹⁶Madeleine L'Engle quote from Walking on Water: Reflections on Faith and Art. See Goodreads.com, "Madeleine L. Engle Quotes," <http://www.goodreads.com/quotes/824522-in-art-either-as-creators-or-participants-we-are-helped> (accessed 30 March 2014).

as a bastion against such forces. This is only possible because the military has learned to incorporate and inculcate a value system of selfless service and duty to country, war-readiness, discipline, humor, military tradition, American culture, spirituality, American history, optimism, and the transparency and honest expression of leadership personnel. These aspects are not merely mentioned on the barriers, they are proudly proclaimed by troops.

The author submits that each of the aforementioned values should continue to be intentionally integrated into regular daily operations of military life. Together, these aspects move an individual from the self-perception of being in the military, to “being” the military, and personally invested in its culture. The military institution is upheld by its members because they find purpose and group unity in serving something greater than self, transparency and trustworthiness in their leadership, and because they take pride in accomplishments and war-readiness ability. Should any of these aspects begin to fail, it is likely the institution will falter.

As evidenced by the effort and artistry troops applied to barrier art, group-expression and creative outlets are important military tools for strengthening unity and cohesion. Now that war missions are ending and garrison operations take priority, expressions of group identity will likely become more important for troops since the all-encompassing purpose of combat operations will diminish. This can be accomplished through a greater focus on unit heraldry, projects or events for troops that incorporate modern culture with unit history, and other writing and artistic endeavors.

Second, this research highlights the need for America’s military to rediscover the importance of art within its culture. From its very beginnings and throughout its history,

art has been important to American military personnel. Colonel John Trumbull provided us with images of the Battle of Bunker Hill and the Revolutionary War period. General John J. Pershing and General Dwight D. Eisenhower integrated military artists into war-planning and recording of war history. It is only since the Vietnam War that American military art has diminished in value. This aspect is understandable because of the manner in which some artistic expressions of the era contributed to the lack of discipline and disrespect for the military institution and its leadership in that war. For example, some troops illustrated anti-war sentiment on their helmets. In fact, such an enormous divide was created between military and art culture that in many ways, the two now seem incongruent or opposed. However, military art need no longer be feared as anti-institutional. Rather, it should be viewed as a positive aspect of troop motivation. The time has come to rediscover how art strengthens troop resolve and unity. As seen by the prolific mural paintings in the Desert Wars, art is highly valued by troops as a means to express group identity, principles, and ideals.

Third, it is recommended that the American military address the critical need to better record its history in the making. Perhaps the greatest struggle in completion of this project was the difficulty in verifying a unit's deployment period, force structure, heraldry, history, and Task Force organization and hierarchy for the deployment. This can be directly linked with the failure of many units to update their records with The United States Army Center of Military History and with the Institute of Military Heraldry. Additionally, historical records became even more uncertain due to force realignment that transpired during the Iraq and Afghanistan conflicts, as well as the occurrence of units deploying multiple times to a theater of operations. This issue needs

immediate attention within Active, Reserve, and Guard forces. The failure to record the sacrifices, efforts, and heraldry of our troops is a tear in the fabric of our military legacy and profession. Unverified Wikipedia and Facebook pages should not be the most current record of troop actions and unit history. Yet, more often than not, this is the case. In addition, since many units were deactivated during the war, critical records will be lost forever if this situation is not quickly remedied and the units' histories captured. The author advocates that all unit military records be updated yearly, and that the process be streamlined to encourage compliance.

A fourth recommendation is that the research's potential impact on various disciplines and use as reference material be recognized. This project's original material, categorization of barrier art, and its research methodology can assist other disciplines in their investigations. For example, psychologists can use the data as a springboard to better understand how troops perceive themselves and the enemy in preparation for war. Sociologists may desire to expound on the way that troops or groups create unity before battle. For the anthropologist, this project would be useful in a study of diverse expressions of war. Theologians will find within the artwork troop expressions of spirituality and their relation to combat readiness. For the ethicist, this research is a record of values expressed by the troops themselves. Mental health counselors can use this research to better understand how to engage and communicate with troops. Military historians may use this pictorial record when investigating unit or troop deployments. For military leaders, the research provides a knowledge base upon which to evaluate troop motivations and values. Further, the research provides military art historians with a current record of troop art expression for the Desert Wars.

In addition, the five phase, twenty-two step research methodology that was developed for the project by the author may be useful for other research projects related to military art. Although some aspects of this research are project-specific, such as photograph preparation and identification of deployment dates, a basic art study method of description, analysis, and interpretation can apply to most projects. Due to the scant availability of research methodologies for the study of art, this method may provide researchers significant benefit.

The fifth and final aspect for consideration is the most vital. It is recommended that the painted barriers be preserved and safeguarded as memorials of war. Their preservation will hold long term inspiration and insight into our America's warrior spirit and provide an avenue for remembrance, bereavement, and healing for our Nation's troops. Further, barrier art is not only a memorial of military personnel, but a national treasure of art and record of national history. The barriers should be conserved for posterity because they represent the American spirit and capture the esprit de corps of our Nation's military members.

It is urgent that a majority of the barriers be transported from Kuwait to American soil. Time is of the essence for the unpreserved art is decaying in the harsh desert environment. Additionally, it is likely to be desecrated. Ideally, a mission would immediately commence to transport the barriers from the staging camps in Kuwait to the United States for preservation. The author recommends that they be displayed as a memorial park in remembrance of troops who deployed to OIF. Let the barriers be dedicated and presented in a place where Americans can pay tribute to veterans and fallen loved ones.

As of yet, the Nation has not developed a war memorial for troops who deployed to OIF. What better than to create a memorial park using barriers that the troops themselves created? A memorial park emphasizing the barriers would have special significance because an opportunity is provided for communication, inspiration, and healing to occur as people examine the art. Doors of communication can be opened whereby troops and their spouses, children, families, and friends can reflect upon the images and honor past sacrifices. Some who arrive with their families will share experiences that they have never before communicated. In addition, many visitors will themselves be veterans who come to pay respect to fallen comrades. The park would be a place where they could honor their fellow Americans and reconnect with fellow veterans.

Memorials of war are hallowed places of commemoration. They are national tributes of honor that help bring solace to those who mourn. America's war memorials are places where the price of American blood and sacrifice are understood and greatly treasured. In the words of Admiral Chester Nimitz, "they fought together as brothers-in-arms. They died together and they sleep side by side. To them we have a solemn obligation."⁹⁷ The cost to ship the barriers home may, at first, seem prohibitive. However, to think only in terms of financial cost is to devalue the ultimate price of freedom.

Memorials are an avenue for remembrance, bereavement, and healing for those burdened by the consequences of war. Let us go beyond the expected to inspire, to show care, and

⁹⁷WWIIMemorial.com, "National World War II Memorial Inscriptions," <http://www.wwiimemorial.com/archives/factsheets/inscriptions.htm> (accessed 30 March 2014).

provide a means of healing for those who need it most. Bring the barriers home so that they may be a permanent tribute to the sacrifices of military personnel.

APPENDIX A
ADDITIONAL BARRIER ART PHOTOGRAPHS

Army



Aviation: 1st Battalion (Attack), 3rd Aviation Regiment



Aviation: Company E, 1st Battalion, 131st Aviation Regiment



Engineer: 9th Engineer Battalion



Engineer: Company C, 9th Engineer Battalion



Engineer: 164th Engineer Battalion



Field Artillery: 4th Battalion, 27th Field Artillery Regiment



Field Artillery: Battery C, 4th Battalion, 133rd Field Artillery Regiment



Field Artillery: HHSB, 3rd Battalion, 139th Field Artillery Regiment



Field Artillery: Battery B, 1st Battalion, 163rd Field Artillery Regiment



Infantry: Company C, 2nd Battalion, 200th Infantry Regiment



Medical: 31st Combat Support Hospital



Medical: 44th Medical Brigade



Medical: 133rd Medical Detachment (Preventative Medicine)



Military Police: 191st Military Police Company



Military Police: 212th Military Police Company



Military Police: 2228th Military Police Company



Support / Sustainment: 17th Combat Sustainment Support Battalion



Support / Sustainment: 29th Brigade Support Company



Support / Sustainment: 47th Forward Support Battalion



Support / Sustainment: Company B, 47th Forward Support Battalion



Support / Sustainment: 610th Brigade Support Battalion



Support / Sustainment: 725th Support Battalion (Airborne)



Transportation: 297th Transportation Company



Insufficient data, unit unknown



Insufficient data, unit unknown



Insufficient data, unit unknown



Insufficient data, unit unknown



Insufficient data, unit unknown

Navy



NMCB 5 and 26.

International



Australia



England (NATO): Royal Air Force



England: Royal Air Force



United Kingdom

Various



Multiple Barriers



Multiple Barriers



Multiple Barriers



Religious

BIBLIOGRAPHY

Books

Anderton, David A. *B-29 Superfortress at War*. New York: Macmillan Publishing Co., 1979.

Anzenberger, Joseph F., Jr., ed. *Combat Art of the Vietnam War*. 3 vols. Jefferson, NC: McFarland and Co., 1986.

Cornebise, Alfred Emile. *Art from the Trenches: America's Uniformed Artists in World War I*. College Station: Texas A&M University Press, 1991.

Farris, Joseph. *A Soldier's Sketchbook: From the Front Lines of World War II*. Washington, DC: National Geographic, 2011.

Fleshman, Bob, and Jerry L. Fryrear. *The Arts in Therapy*. Chicago: Burnham, 1981.

Foot, M. R. D. *Art and War: Twentieth Century Warfare as Depicted by War Artists*. London: Headline Books, 1991.

Frankl, Viktor E. *The Will to Meaning: Foundations and Applications of Logotherapy (Meridian)*. New York: Plume, 1988.

Gosling, Lucinda. *Brushes and Bayonets: Cartoons, Sketches, and Paintings of World War I*. Oxford: Osprey Publishing, 2008.

Henri, Raymond, COL, USMCR. *Vietnam Combat Art*. New York: Cavanagh and Cavanagh, 1968.

Hinz, Berthold. *Art in the Third Reich*. New York: Pantheon, 1979.

Holzer, Harold, and Mark E. Neely, Jr. *Mine Eyes Have Seen the Glory: The Civil War in Art*. New York: Crown, 1993.

Lippard, Lucy R. *A Different War: Vietnam in Art*. 3 vols. Bellingham, WA: RealComet Press, 1990.

Mauldin, William. *The Brass Ring*. New York: W. W. Norton and Co., 1971.

Mugridge, Donald H., and Helen F. Conover. *An Album of American Battle Art, 1755-1918*. New York: Da Capo Press, 1972.

Paret, Peter. *Imagined Battles: Reflections of War in European Art*. Chapel Hill: The University of North Carolina Press, 1997.

Pumphrey, Richard. *Elements of Art*. Upper Saddle River, NJ: Prentice Hall, 1996.

Reep, Edward. *A Combat Artist in World War II*. Lexington: University Press of Kentucky, 1987.

Sabin, Arthur K., and Martin Hardie, eds. *War Posters Issued by Belligerent and Neutral Nations 1914-1919*. London: A. and C. Black, 1920.

Sheikh, Anees A., ed. *Imagination and Healing*. Farmingdale, NY: Baywood Publishing Co., 1984.

Sizer, Theodore. *Autobiography of Colonel John Trumbull*. New Haven: Yale University Press, 1953.

Townsend, Harry Everett. *War Diary of a Combat Artist*. Edited by Alfred E. Cornebise. Niwot, CO: University Press of Colorado, 1991.

Whitney, Robin. *The T-Walls of Kuwait and Iraq*. Edited by George Hauer. Madison, CT: 2010.

Electronic Media

45th Infantry Division Museum. “From Swastika to Thunderbird.”
<http://www.45thdivisionmuseum.com/History/SwastikaToThunderbird.html>
(accessed 1 January 2014).

ArmyAdvice.com. “This is my Iraqi word for the day.” <http://armyadvice.com/blogs/gijohn/archive/2005/10/12/13216.aspx> (accessed 5 January 2014).

Army Knowledge Online. “Chaplain Brief Garrison Leaders Course as of July 2013.”
<https://www.us.army.mil/suite/doc/40997773> (accessed 8 May 2014).

Babylon Ltd. “Mundus vult decipi translation.” <http://translation.babylon.com/english/Mundus%20vult%20decipi/> (accessed 27 December 2013).

Barrett, Terry. “Art Criticism and Formal Analysis Outline.” http://www.uwgb.edu/malloyk/art_criticism_and_formal_analysi.htm (accessed 20 January 2014).

———. “Criticizing Art, Understanding the Contemporary.”
http://www.udel.edu/art/rmarquez/416/barrett_criticizing_art.pdf (accessed 20 January 2014).

CivicHeraldry.com. “U.S. Psychological Operations Corps.” <http://www.milbadges.com/corps/usa/psyop> (accessed 27 December 2013).

Dickie, George. “What is to be Considered as Art.” http://courses.washington.edu/art120/w2-2_notes.pdf (accessed 7 January 2014).

Drohan, Brian. "Carl Von Clausewitz, His Trinity, and the 1812 Russian Campaign." *Journal of Slavic Military Studies* 19 (2006): 295–341, <http://www.clausewitz.com/bibl/Drohan-CvCand1812campaignPART1.pdf> (accessed 9 February 2014).

Fleming, Samantha. "Raven in mythology." <http://www.ravenfamily.org/nascakiyetl/obs/rav1.html> (accessed 21 December 2013).

Footage.net. "CNN image source, 2006-10-10." http://www.footage.net/VideoPages/Clip_cnn2_20056735.html (accessed 21 December 2013).

Global Operations for Unconventional Artists. "The Graffiti of War Project." <http://www.graffitiofwar.com/index.html> (accessed 15 December 2013).

Goodreads.com. "Madeleine L. Engle Quotes." <http://www.goodreads.com/quotes/824522-in-art-either-as-creators-or-participants-we-are-helped> (accessed 30 March 2014).

"How to Study a Painting." Metropolitan Museum of Art, New York, NY. http://www.cusd80.com/cms/lib6/AZ01001175/Centricity/Domain/3086/3-Website_HOW_TO_STUDY_A_PAINTING.doc (accessed 7 January 2014).

Klobuchar, Amy, U.S. Senator. "Senator Klobuchar Delivers Speech on Iraq, June 17, 2007." <http://www.klobuchar.senate.gov/events-speeches-and-floor-statements?ID=D3483F6E-1B0E-45A3-BA8A-5F6B638C1C9F> (accessed 31 December 2013).

Listman, John JR. CW2 (Ret). "Virginia National Guard. Serving Commonwealth and Country." <http://vko.va.ngb.army.mil/virginiaguard/history/overview.html> (accessed 18 December 2013).

McGrath, John J. "The Other End of the Spear: The Tooth-to-Tail Ratio (T3R) in Modern Military Operations." http://www.cgsc.edu/carl/download/csipubs/mcgrath_op23.pdf (accessed 29 December 2013).

MilitaryPhotos.net. "Happy Saint Barbara, Patron Saint of the Artillery!" <http://www.militaryphotos.net/forums/showthread.php?220659-Happy-Saint-Barbara-Patron-Saint-of-the-Artillery!> (accessed 2 January 2014).

"Native American Face Paint; Customs, Colors, Designs." Various Thoughts on Anthropology. <http://anthropologylover.wordpress.com/2013/02/09/native-american-face-paint-customs-colors-designs/> (accessed 7 January 2014).

NotableQuotes.com. "Calvin Coolidge Quotes." http://www.notable-quotes.com/c/coolidge_calvin.html (accessed 30 March 2014).

Office of the Administrative Assistant to the Secretary of the Army. "1st Cavalry Regiment." The Institute of Heraldry. <http://www.tioh.hqda.pentagon.mil/>

Catalog/Heraldry Multi.aspx?CategoryId=3109&grp=2&menu=Uniformed%20 Services (accessed 3 January 2014).

———. “The Institute of Heraldry.” <http://www.tioh.hqda.pentagon.mil/default.aspx> (accessed 5 December 2013).

PBS.org. “They Drew Fire: Combat Artists of World War II.” <http://www.pbs.org/they drewfire/resources/artists.html> (accessed 12 October 2013).

———. “This Emotional Life: Humor and Resilience.” <http://www.pbs.org>thisemotional life/topic/humor/humor-and-resilience> (accessed 27 March 2014).

Selma, Grandmother. “Face Paint Practices.” Traditions of our Ancestors, Manataka American Indian Council. <http://www.manataka.org/page1901.html> (accessed 7 January 2014).

Sutherland, Daniel. “Jayhawkers and Bushwhackers.” The Encyclopedia of Arkansas History and Culture. <http://www.encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?entryID=2280> (accessed 3 January 2014).

The United States Army Center of Military History. “Army National Guard, Special Designation Listing.” <http://www.history.army.mil/html/forcestruc/spdes-123-arng.html> (accessed 15 December 2013).

———. “Lineage and Honors Information.” <http://www.history.army.mil/html/forcestruc/lh.html> (accessed 5 December 2013).

West-Point.org. “Paul Wenceslaus Peña Memorial Page.” <http://defender.west-point.org/service/display.mhtml?u=60988&i=44695> (accessed 25 December 2013).

Wong, Leonard. Thomas A. Kolditz, Raymond A. Millen, Terrence M. and Potter. “Why They Fight, Combat Motivation in the Iraq War.” Strategic Studies Institute. July 2003. <http://www.strategicstudiesinstitute.army.mil/pdffiles/pub179.pdf> (accessed 9 February 2014).

WWIIMemorial.com. “National World War II Memorial Inscriptions.” <http://www.wwiimemorial.com/archives/factsheets/inscriptions.htm> (accessed 30 March 2014).